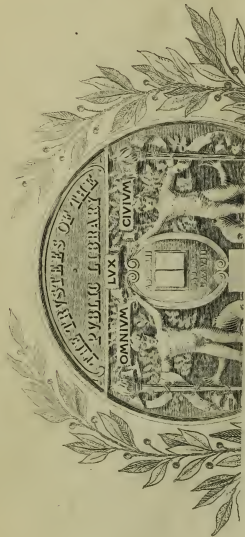


★ No 8059a246



THE
GEM OF SONG

PART FIRST.

CONTAINING A LARGE COLLECTION OF

Sentimental & National Songs

SET TO MUSIC IN TWO PARTS,
The First Treble and Base.

BY AN AMATEUR.

BOSTON:
PUBLISHED BY ELIAS HOWE,
No. 9, CORNHILL.

Entered according to Act of Congress, in the year 1846, by
ELIAS HOWE

In the Clerk's Office of the District Court for the Dis. of Massachusetts.

No 8059 a. 276



JACOB F. PETERY

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Brave Wolfe.

1. Cheer up your hearts, young men, let nothing fright you,
Be of a gal-lant mind, let that de-light you,—

Let not your cour-age fail, till af-ter tri-al, Nor

let your fan-cy move, at the first de-ni-al.

- 2 I went to see my love only to woo her,
I went to gain her love, not to undo her—
When'er I spoke a word, my tongue did quiver,
I could not speak my mind while I was with her.
- 3 Love, here's a diamond ring, long time I've kept it,
'Tis for your sake alone, that I have kept it—
When you the posy read, think on the giver,
Madam, remember me, or I'm undone forever.

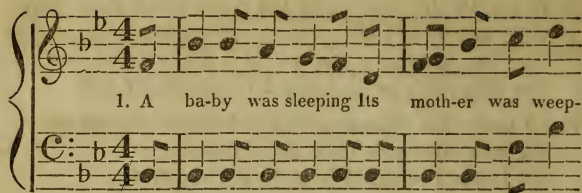
EXCHANGE FROM

MESSRS. C. F. LIBBIE & CO.

MAY 16 1907

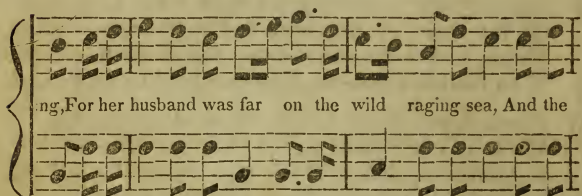
- 4 Brave Wolfe, then took his leave of his dear jewel,
Most surely did she grieve, saying don't be cruel—
Said he, 'tis for a space that I must leave you,
Yet love, where'er I go, I'll not forget you.
- 5 So then this gallant youth did cross the ocean,
To free America from her invasion—
He landed at Quebec with all his party,
The city to attack, both brave and hearty.
- 6 Brave Wolfe drew up his men in form so pretty,
On the plains of Abraham, before the city—[them,
There, just before the town, the French did met
With double numbers, they resolved to beat them.
- 7 When drawn up in a line, for death prepared,
While in each other's face their armies stared—
So pleasantly brave Wolfe and Montcalm talked,
So martially between their armies walked.
- 8 Each man then took his post at their retire,
So then these numerous hosts began to fire—
The cannon on each side did roar like thunder,
And youths in all their pride were torn asunder.
- 9 The drums did loudly beat, colors were flying,
The purple gore did stream, and men lay dying—
When shot from off his horse, fell this brave hero,
And we lament his loss in weeds of sorrow.
- 10 The French began to break their ranks and flying,
Brave Wolfe began to wake as he lay dying—
He lifted up his head while guns did rattle
And to his army said, how goes the battle?
- 11 His aid-de-camp replied, 'tis in our favor,
Quebec with all her pride, we soon shall have her,
She'll fall into our hands with all her treasure,
O, then, brave Wolfe replied, I die with pleasure.
- 415-2
2

Angel's Whisper.



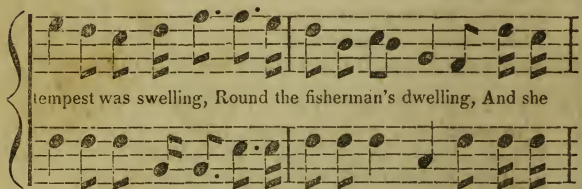
1. A ba-by was sleeping Its moth-er was weep-

The first system of the musical score for 'Angel's Whisper'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics '1. A ba-by was sleeping Its moth-er was weep-' are written below the upper staff.



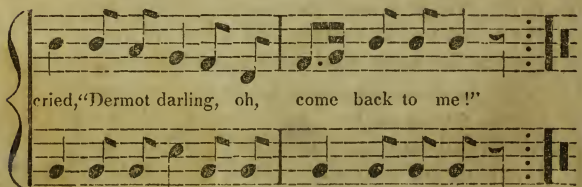
ng, For her husband was far on the wild raging sea, And the

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'ng, For her husband was far on the wild raging sea, And the' are written below the upper staff.



tempest was swelling, Round the fisherman's dwelling, And she

The third system of the musical score. It continues the melody and accompaniment. The lyrics 'tempest was swelling, Round the fisherman's dwelling, And she' are written below the upper staff.



cried, "Dermot darling, oh, come back to me!"

The fourth and final system of the musical score. It concludes the piece with a double bar line and repeat signs. The lyrics 'cried, "Dermot darling, oh, come back to me!"' are written below the upper staff.

2 Her beads while she numbered,
 The baby still slumbered,
 And smiled in her face as she bended her knee,
 "Oh blessed be that warning,
 My child, thy sleep adorning,
 For I know that the angels are whispering to thee."

3 And while they are keeping,
 Bright watch o'er thy sleeping;
 Oh, pray to them softly, pray baby with me,
 And say thou would'st rather
 They'd watch o'er thy father,
 For I know that the angels were whispering to thee.

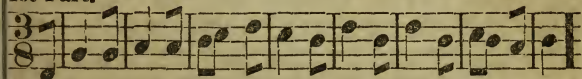
4 The dawn of the morning,
 Saw Dermot returning,
 And the wife wept with joy, her babe forth to see,
 And closely caressing
 Her child, with a blessing, [thee."
 Said, "I knew that the angels were whispering with

The Golden Rule.

A ROUND, IN THREE PARTS.

[ENG.

1st Part.



Be you to oth-ers kind and true, As you'd have others be to you,
 2d Part.



And never do nor say to men, The thing you would not take again.
 3d Part.



Nev-er do nor say to men, The thing you would not take a-gain.
 1*

6 Underneath thy Lattice, Love.

1. Un - derneath thy lat - tice, love, at e - ven,

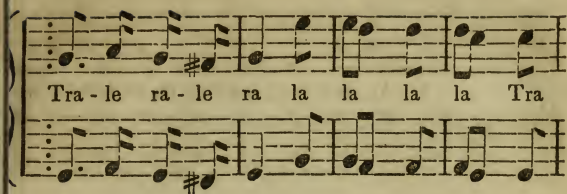
When the vil - lage clock is toll - ing sev - en,

And the stars are gleaming in the heaven,

Thou wilt hear my light gui - tar.

Continued.

7



2

Then thy casement opening, sweetly smiling,
 With thy gentle graces woe beguiling,
 All my sorrow from thy bosom wiling,
 Thou wilt fly with me afar.

3

Hark ! that signal through the distaut valley
 Tells me, love, with danger here I dally :
 Tells me that the foemen round me rally,
 While I sing of love to thee.

4

Love, remember, at the hour of seven,
 When the stars are beaming bright in heaven,
 Thou wilt hear my song to-morrow even ;
 Thou wilt fly with me afar.

The Swabian Beggar's Song.

1. I and my las - sie there, Gai - ly we

The first system of music is written on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/8. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

trudge it; She with her light - - er ware,

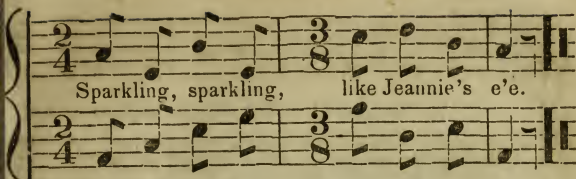
The second system of music continues the melody and bass line. The lyrics are written below the staff.

I with my bud - get. Pledge me in a

The third system of music continues the melody and bass line. The lyrics are written below the staff.

lus - ty bowl, And brimming, brimming let it be.

The fourth system of music concludes the piece. The lyrics are written below the staff.



2 And when the day is gone,
 Good cheer surrounding ;
 Oh! then how ripe for fun,
 Through the dance bounding.
 Pledge me in a lusty bowl, &c.

We live most royally,
 No rule we own, sir,
 For we like king obey
 Our will alone, sir.
 Pledge me in a lusty bowl, &c.

THE WEARY TASK.—ROUND.

1 When a wea - ry task you find it,

2 Per - se-vere and nev - er mind it ;

3 Nev-er mind it,

4 Nev-er mind it.

10

1. Love not! Love not, ye hapless sons of

The first system of music is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff joined by a brace. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics '1. Love not! Love not, ye hapless sons of' are written below the treble staff.

clay, Hope's gayest wreaths are made of earthly flow'rs;

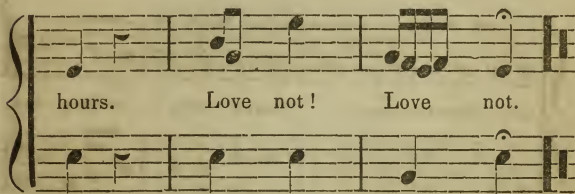
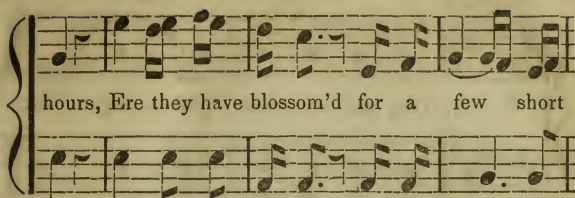
The second system of music continues the melody and accompaniment. The lyrics 'clay, Hope's gayest wreaths are made of earthly flow'rs;' are written below the treble staff.

Things that are made to fade and fade a - way,

The third system of music continues the melody and accompaniment. The lyrics 'Things that are made to fade and fade a - way,' are written below the treble staff.

Ere they have blossom'd for a few short

The fourth system of music concludes the piece. The lyrics 'Ere they have blossom'd for a few short' are written below the treble staff.



2

Love not! love not! the thing you love may die,
 May perish from the gay and gladsome earth,
 The silent stars, the blue and smiling sky,
 Beams on its grave as once upon its birth.
 Love not! Love not.

3

Love not! love not! the thing you love may change,
 The rosy lip may cease to smile on you,
 The kindly beaming eye grow cold and strange,
 The heart still warmly beat, yet not be true.
 Love not! Love not.

4

Love not! love not! oh, warning vainly said,
 In present hours as in years gone by:
 Love flings a halo round the dear one's head,
 Faultless, immortal, till they change or die.
 Love not! Love not.

O'er the Waters Gliding.

Allegretto.

p 1. O'er the wa - ters glid - ing, Our

barque pursues her way, Onward nobly ri - ding, Be-

neath the twilight ray, The stars will soon shine o'er us, And

cast their gen - tle light Up - - on the waves be-

fore us, To guide us through the night.
Ad libitum.

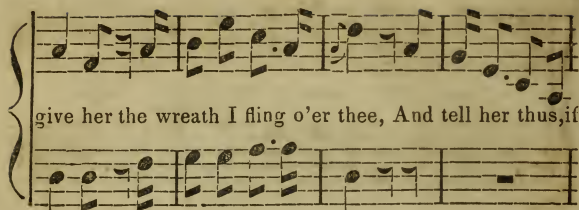
2

Summer's breath is blowing
Upon our snow-white sail,
The tide is sweetly flowing
Towards our native vale.
When day is fast awaking
Along the smiling main,
We'll see the sunlight breaking
Above our homes again.

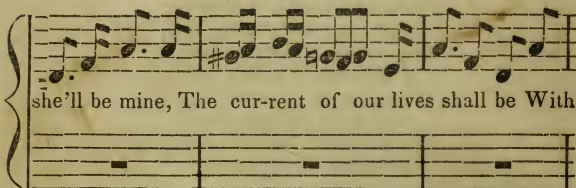
Flow on, thou Shining River.

1. Flow on, thou shining riv - er, But
ere thou reach the sea, Seek El - la's bower, and

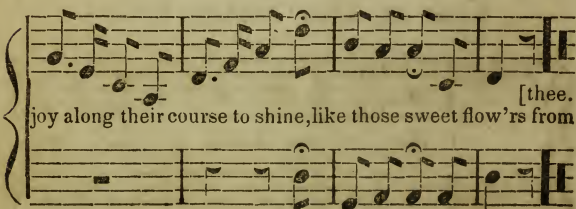
2



give her the wreath I fling o'er thee, And tell her thus, if



she'll be mine, The cur-rent of our lives shall be With



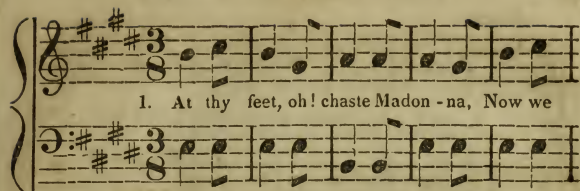
joy along their course to shine, like those sweet flow'rs from [thee.

2

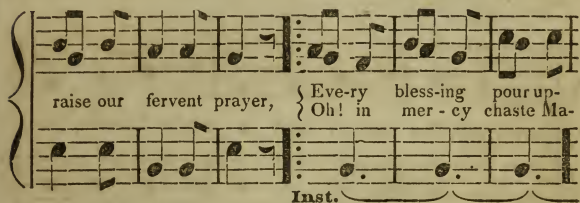
But if in wand'ring thither,
 Thou find'st she mocks my prayer;
 Then leave those wreaths to wither,
 Upon the cold bank there,
 And tell her thus, when youth is o'er,
 Her lone and loveless charms shall be
 Thrown by upon life's weedy shore,
 Like those sweet flow'rs from thee.

Hymn to the Madonna.

15

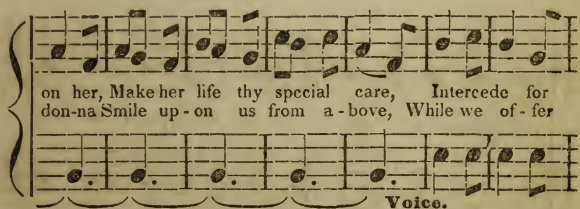


1. At thy feet, oh! chaste Madon - na, Now we



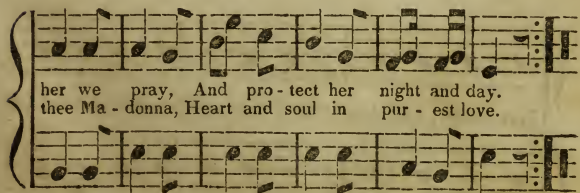
raise our fervent prayer, { Eve-ry bless-ing pour up-
Oh! in mer - cy chaste Ma-

Inst.



on her, Make her life thy special care, Intercede for
don-na Smile up - on us from a - bove, While we of - fer

Voice.



her we pray, And pro - tect her night and day.
thee Ma - donna, Heart and soul in pur - est love.

Oh! Come, Come away.

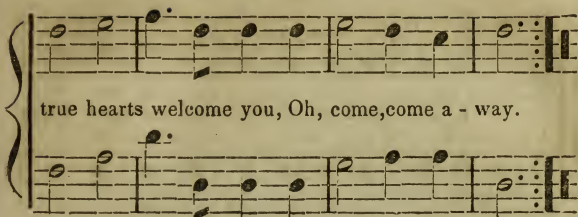
Allegro.

1. Oh! come, come away from labor now re-

pos - ing, Let bu - sy care a - while forbear, Oh!

come, come a - way. Come, come, our so - cial

joys renew, And there where trust and friendship grew Let



2

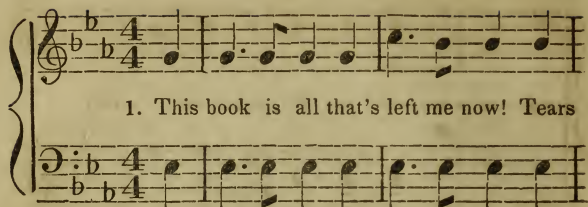
From toil, and the cares on which the day is closing,
 The hour of eve brings sweet reprieve,
 Oh ! come, come away.
 Oh ! come where love will smile on thee,
 And round its hearth will gladness be,
 And time fly merrily—
 Oh ! come, come away.

3

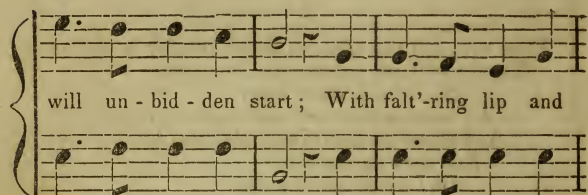
While sweet Philomel, the weary trav'ler cheering,
 With evening songs her note prolongs,
 Oh ! come, come away.
 In answering songs of sympathy,
 We'll sing in tuneful harmony,
 Of Hope, Joy, and Liberty—
 Oh ! come, come away.

4

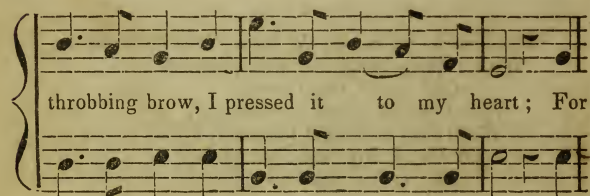
The bright day is gone; the moon and stars appearing,
 With silver light, illumines the night,
 Oh ! come, come away.
 Come, join your prayers with ours, address
 Kind Heaven our peaceful home to bless
 With Health, Hope, Happiness—
 Oh ! come, come away.



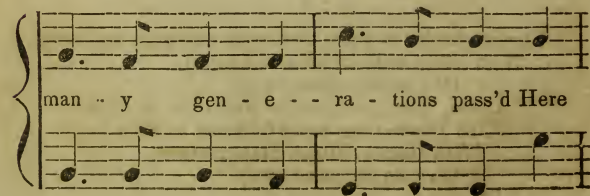
1. This book is all that's left me now! Tears



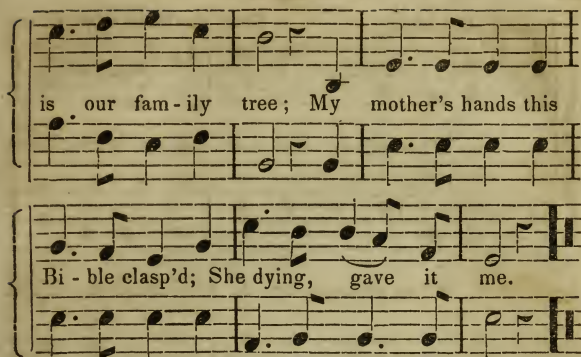
will un - bid - den start; With falt'-ring lip and



throbbing brow, I pressed it to my heart; For



man - y gen - e - - ra - tions pass'd Here



- 2 Ah! well do I remember those
 Whose names these records bear ;
 Who round the hearth-stone used to close,
 After the evening prayer,
 And speak of what these pages said,
 In tones my heart would thrill !
 Though they are with the silent dead,
 Here are they living still ;
- 3 My father reads this holy book
 To brothers, sisters dear—
 How calm was my poor mother's look,
 Who lov'd God's word to hear ;
 Her angel face—I see it yet !
 What thronging memories come !
 Again that little group is met,
 Within the walls of home.
- 4 Thou truest friend man ever knew,
 Thy constancy I've tried ;
 Where all were false I've found thee true,
 My counsellor and guide.
 The mines of earth no treasure give,
 That could this volume buy—
 In teaching me the way to live,
 It taught me how to die.

Then You'll Remember Me.

Andante Cantabile

From the BOHEMIAN GIRL.

1. When oth-er lips and eth - er hearts, Their

2. When coldness or de - ceit shall slight The

tales of love shall tell, In language whose ex-

beau - ty now they prize, And deem it but a

cess im - parts The pow'r they feel so well. There

fa - - ded light Which beams within your eyes, When

may per - haps in such a scene, Some

Inst.

hol - low hearts shall wear a mask, 'Twill

re - col - - lec - tion be, Of days that have as

Voice.

break your heart to see, In such a moment

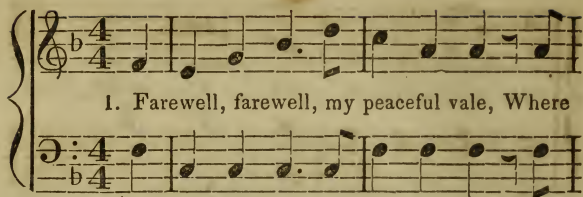
hap - - py been, And you'll re - mem - ber,

I but ask That you'll re - mem - ber

me, And you'll remem-ber, you'll remember me.

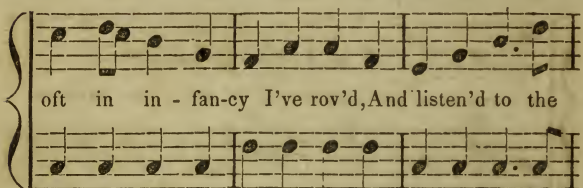
me, That you'll remember, you'll remember me.

The Cracovian Maid.



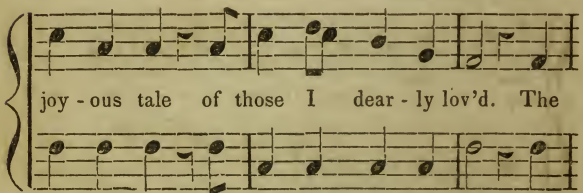
1. Farewell, farewell, my peaceful vale, Where

The first system of music is in 4/4 time with a key signature of one flat (B-flat). It consists of a treble and bass staff joined by a brace. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics '1. Farewell, farewell, my peaceful vale, Where' are written below the treble staff.



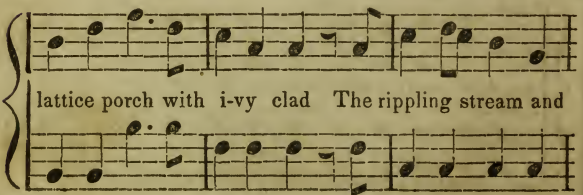
oft in in - fan-cy I've rov'd, And listen'd to the

The second system of music continues the melody and accompaniment. The lyrics 'oft in in - fan-cy I've rov'd, And listen'd to the' are written below the treble staff.



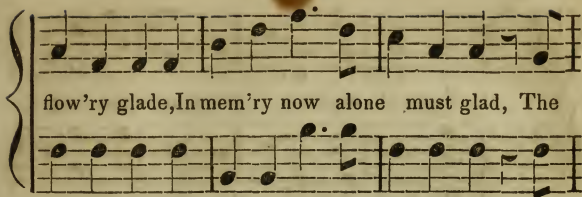
joy - ous tale of those I dear - ly lov'd. The

The third system of music continues the melody and accompaniment. The lyrics 'joy - ous tale of those I dear - ly lov'd. The' are written below the treble staff.

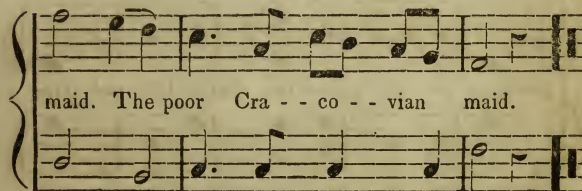
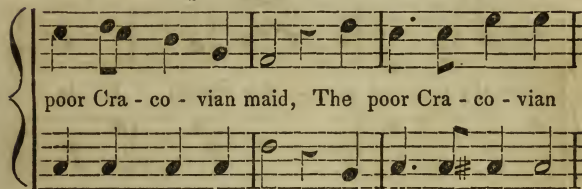


lattice porch with i-vy clad The rippling stream and

The fourth system of music concludes the piece on this page. The lyrics 'lattice porch with i-vy clad The rippling stream and' are written below the treble staff.



2



2

Farewell, farewell dear village church,
 Where oft in prayer I've join'd the throng,
 And chanted with a cheerful voice,
 My gratitude in song.
 The setting sun, the vesper bell,
 Have faded like a passing shade,
 And seems to sound a parting knell,
 To the poor Cracovian maid, &c.

The Bride's Farewell.

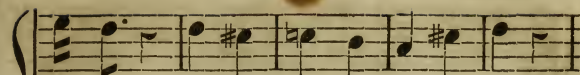
1. Farewell, mother, tears are streaming

2. Farewell, father, thou art smiling

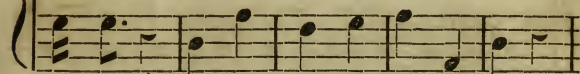
Down thy pale and ten - der cheek, I, in
Yet there's sadness on thy brow, Winning

gems and ro - ses gleaming, Scarce this sad fare-
me from that be - guil - ing, Ten - der - ness to

well may speak. Farewell, mother, Now I
which I go. . Farewell, father, thou didst



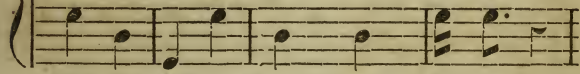
leave thee, (Hopes and fears my bo-som swell,)



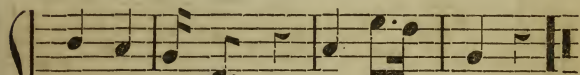
bless me, Ere my lips thy name could tell,



One to trust who may de - ceive me;



He may wound—who can ca - ress me;



Farewell, mother, fare thee well !



Fa - ther, guardian, fare thee well !

- 3 Farewell, sister ! thou art twining
 Round me in affection deep;
 Wishing joy, but ne'er divining
 Why 'a blessed bride' should weep.
 Farewell, brave and gentle brother !
 Thou'rt more dear than words can tell.
 Father ! Mother ! Sister ? Brother !—
 All belov'd ones—fare ye well.

26 Peaceful Slumbering on the Ocean.

Andante.

1. Peaceful slumb - 'ring on the o - cean.

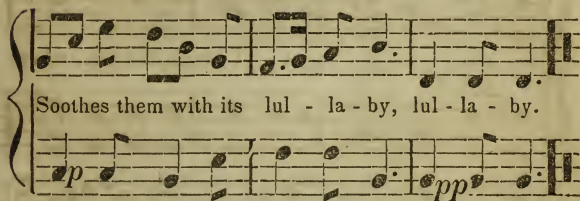
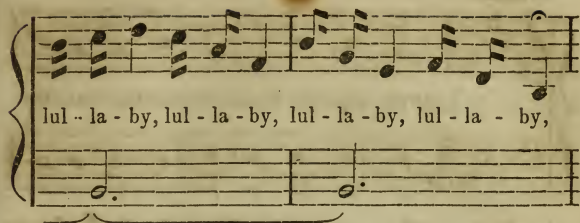
Cres.

Sea - men fear no dnn - ger nigh; The

Cres.

guile-less heart its boon be - stow - ing,

Soothes them with its lul - - la - - by,



2

Is the wind tempestuous blowing,
Still no danger they descry ;
The gulleless heart its boon bestowing,
Soothes them with its lullaby.
Lullaby, lullaby,
Soothes them with its lullaby.

Twilight Dews.

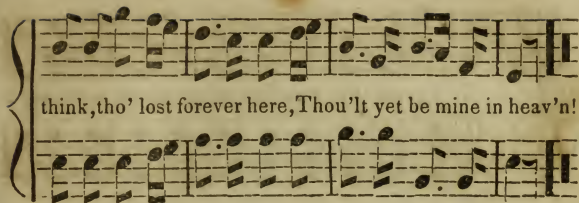
Andante.

1. When twilight dew's are fall-ing fast, Up-

on the ro-sy sea; I watch that star, whose

beam so oft Has lighted me to thee; And thou to on that

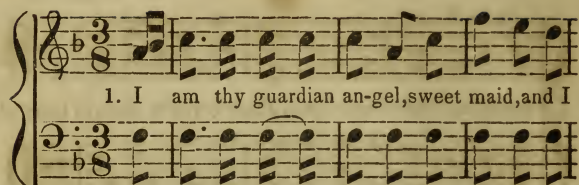
orb so dear, Ah! dos't thou gaze at ev'n, And



2


There's not a garden walk I tread,
There's not a flower I see,
But brings to mind some hope that's fled,
Some joy I've lost with thee;
And still I wish that hour was near,
When friends and foes forgiv'n,
The pains, the ill's we've wept thro' here,
May turn to smiles in heaven.

The Guardian Angel.



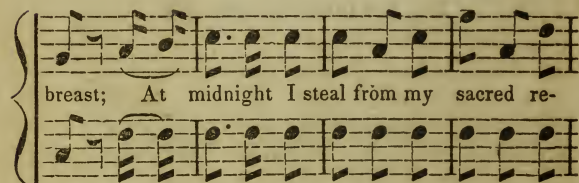
1. I am thy guardian an-gel, sweet maid, and I

This system of music is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/8. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The lyrics are written below the staff.



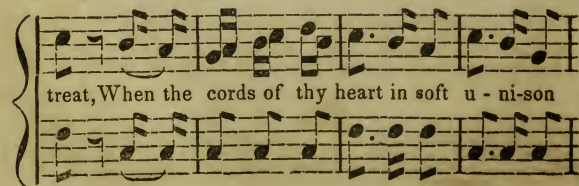
rest In my own chosen temple, thy in - no-cent

This system continues the melody and accompaniment from the first system. The lyrics are written below the staff.



breast; At midnight I steal from my sacred re-

This system continues the melody and accompaniment. The lyrics are written below the staff.



treat, When the cords of thy heart in soft u - ni-son

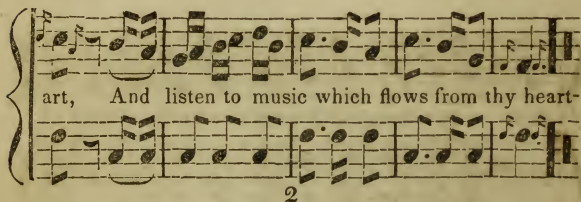
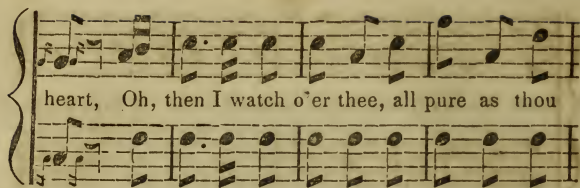
This system concludes the melody and accompaniment. The lyrics are written below the staff.

beat; When thy bright eye is closed, when thy dark tresses

flow, In beau-ti-ful wreaths o'er thy pillows of

snow; Oh, then I watch o'er thee, all pure as thou

art, And lis - ten to mu - sic that flows from thy



The thoughts of thy heart are recorded by me;
 There are some, which, half breath'd, half acknowledg'd
 by thee,

Steal sweetly and silently o'er thy pure breast—
 Just ruffling its calmness, then murm'ring to rest.
 Like a breeze o'er the lake when it breathlessly lies,
 With its own mimic mountains and star-spangled skies;
 I stretch my light pinions around thee when sleeping,
 To guard thee from spirits of sorrow and weeping.

3

I breath o'er thy slumbers sweet dreams of delight,
 Till you wake but to sigh for the visions of night.
 Then remember, wherever your pathway may lie,
 Be it clouded with sorrow, or brilliant with joy,
 My spirit shall watch thee wherever art,
 My incense shall rise from the throne of thy heart
 Farewell! For the shadows of ev'ning are fled,
 And the young rays of morning are wreath'd round my head
 Farewell! For the shadows of ev'ning are fled,
 And the young rays of morning are wreath'd round my head

The Sky is Bright.

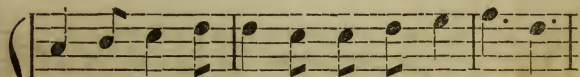
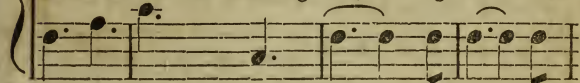
33



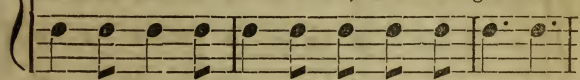
1. The sky is bright, the breeze is fair, And the
2. The moon is in the heav'n above, And the



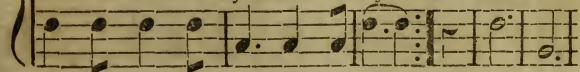
mainsail flowing full and free, full and free; Our
wind is on the foam-ing sea, foaming sea; Thus

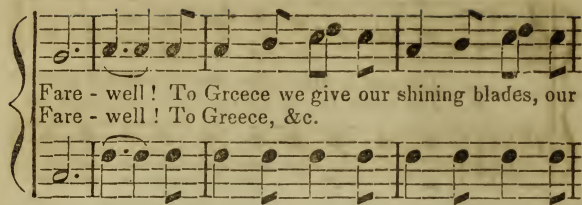


part - ing word is woman's pray'r, And the hope be-
shines the star of woman's love, On the glo-rious

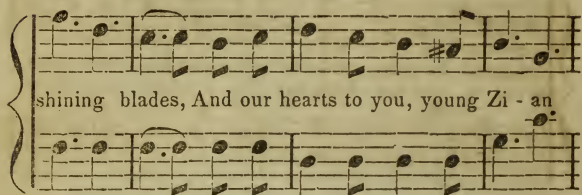


fore us, Lib - er - ty! Lib - er - ty! Fare-well!
strife of Lib - er - ty! Lib - er - ty! Fare-well!





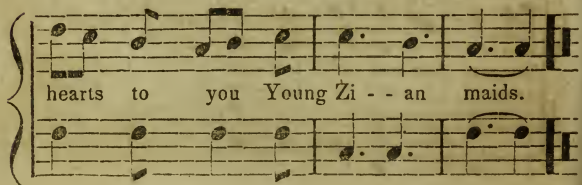
Fare - well ! To Greece we give our shining blades, our
Fare - well ! To Greece, &c.



shining blades, And our hearts to you, young Zi - an



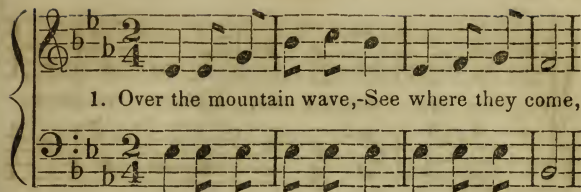
Maids, young Zi - an Maids! Our hearts to you, our



hearts to you Young Zi - - an maids.

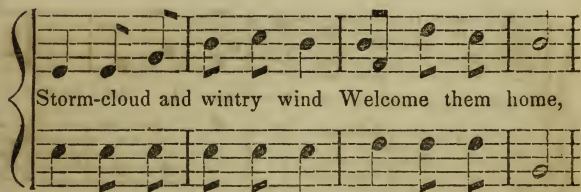
Over the Mountain Wave.

35



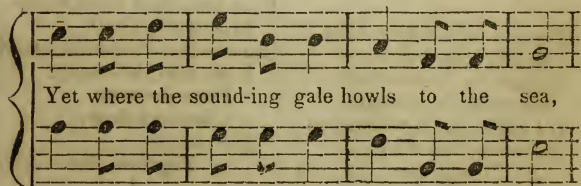
1. Over the mountain wave,-See where they come,

This system contains the first two staves of the piece. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain musical notation for the first line of the song.



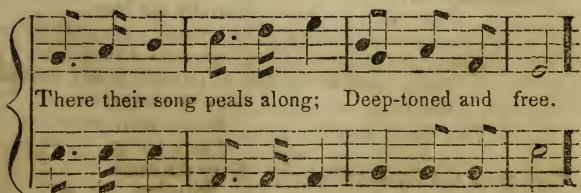
Storm-cloud and wintry wind Welcome them home,

This system contains the next two staves of the piece. The top staff continues the melody in treble clef, and the bottom staff provides the accompaniment in bass clef. The musical notation continues the second line of the song.



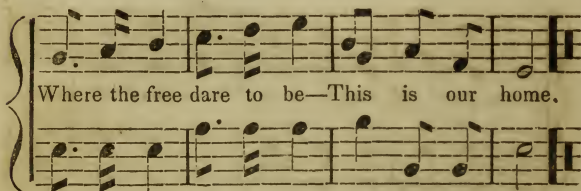
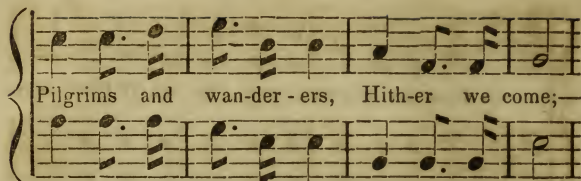
Yet where the sound-ing gale howls to the sea,

This system contains the third and fourth staves of the piece. The top staff continues the melody in treble clef, and the bottom staff provides the accompaniment in bass clef. The musical notation continues the third line of the song.



There their song peals along; Deep-toned and free.

This system contains the final two staves of the piece. The top staff continues the melody in treble clef, and the bottom staff provides the accompaniment in bass clef. The musical notation concludes the fourth line of the song.



2

England hath sunny dales,
 Dearly they bloom;—
 Scotia hath heather-hills,
 Sweet their perfume;
 Yet through the wilderness
 Cheerful we stray,
 Native land—
 Native land,
 Home far away.

CHORUS.

Pilgrims and wanderers
 Hither we come;—
 Where the free
 Dare to be,—
 This is our home!

3

Dim grew the forest-path,—
 Onward they trod;

Firm beat their noble hearts,
 Trusting in God!
 Gray men and blooming maids
 High rose their song:
 Hear it sweep
 Clear and deep,
 Ever along.
 Pilgrims, &c.

4

Not theirs the glory-wreath
 Torn by the blast;
 Heavenward their holy steps,
 Heavenward they past.
 Green be their mossy graves!
 Ours be their fame,
 While their song
 Peals along,
 Ever the same.
 Pilgrims, &c.

The Watcher.

37

1. The night was dark and fear - ful, The

blast swept wailing by, A watcher pale and tearful, Look'd

forth with anxious eye, How wistfully she gazeth, No

gleam of morn is there, Her eyes to heav'n she raiseth In

ag - ony of prayer; How wistful - ly she gazeth, No

gleam of morn is there. Her

eyes to heav'n she rais - - eth, In

ag - - o - - ny of pray'r.
Ad Lib.

2

Within that dwelling lonely,
Where want and darkness reign,
Her precious child—her only—
Lay moaning in his pain,
And death alone can free him—
She feels that this must be;
But oh for morn to see him
Smile once again on me.
And death alone can free him—
She feels that this must be;
But oh for morn to see him
Smile once again on me.

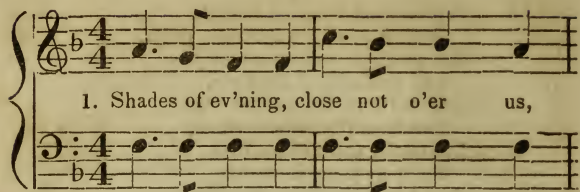
3

A hundred lights are glancing
In yonder mansion fair,
And merry feet are dancing—
'They heed not morning there.
O young and joyous creatures,
One lamp from out your store,
Would give that poor boy's features
To his mother's gaze once more.
O young and joyous creatures,
One lamp from out your store,
Would give that poor boy's features
To his mother's gaze once more.

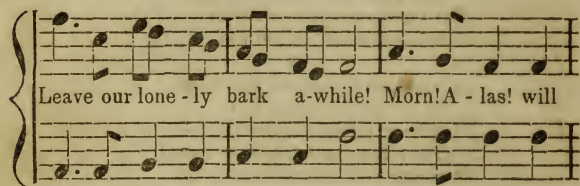
4

The morning sun is shining,
She heedeth not its ray;
Beside her dead reclining,
The pale dead mother lay.
A smile her lips were wreathing—
A smile of hope and love,
As tho' she still were breathing.
There's light for us above.
A smile her lips were wreathing—
A smile of hope and love,
As though she still were breathing,
There's hope for us above.

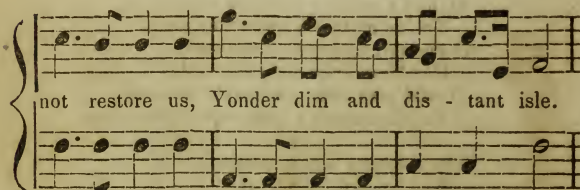
40 Isle of Beauty, "Fare thee Well."



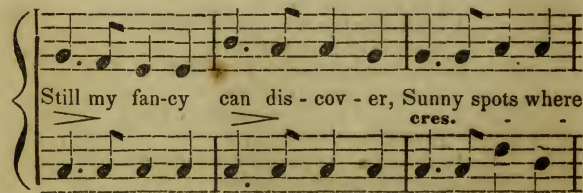
1. Shades of ev'ning, close not o'er us,



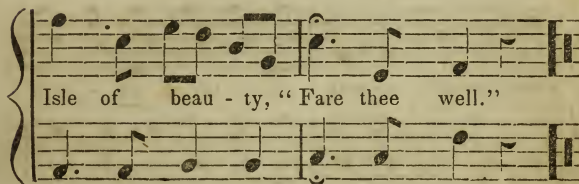
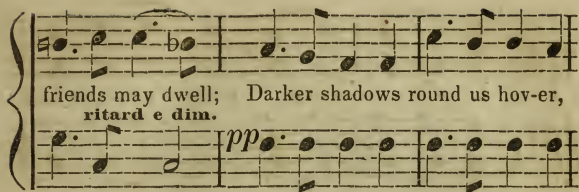
Leave our lone - ly bark a-while! Morn! A - las! will



not restore us, Yonder dim and dis - tant isle.



Still my fan-cy can dis - cov - er, Sunny spots where
cres.



2

'Tis the hour when happy faces
Smile around the taper's light;
Who will fill our vacant places?
Who will sing our songs to-night?
Through the mist that floats above us,
Faintly sounds the vesper bell;
Like a voice from those who love us,
Breathing fondly, "Fare thee well."

3

When the waves are round us breaking,
As I pace the deck alone,
And my eye in vain is seeking
Some green leaf to work upon,
What would I not give to wander
Where my old companions dwell?
Absence makes the heart grow warmer:
Isle of beauty, "Fare thee well."

The Carrier Dove.

1. Fly a - - - way to my na - tive land,

The first system of music is written for piano in G-flat major (one flat) and 6/8 time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics '1. Fly a - - - way to my na - tive land,' are written below the melody.

sweet dove, Fly a - way to my na - tive

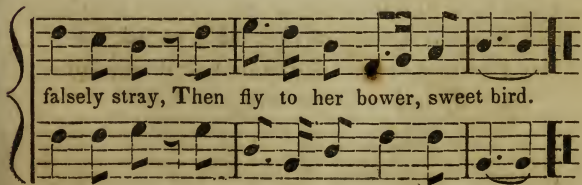
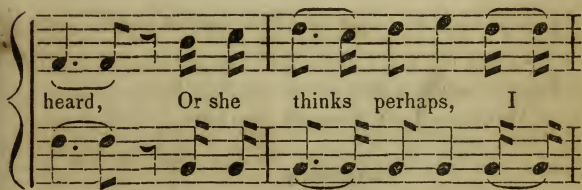
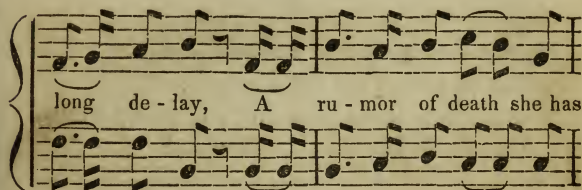
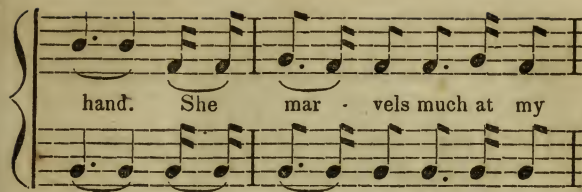
The second system of music continues the melody and accompaniment. The lyrics 'sweet dove, Fly a - way to my na - tive' are written below the melody.

land, And bear these lines to my

The third system of music continues the melody and accompaniment. The lyrics 'land, And bear these lines to my' are written below the melody.

la - dy love, That I've traced with a fee-ble

The fourth system of music concludes the melody and accompaniment. The lyrics 'la - dy love, That I've traced with a fee-ble' are written below the melody.



2

Oh! fly to her bower and say the chain
Of the tyrant is on me now,
That I never shall mount my steed again,
With helmet upon my brow.

3

No friend to my lattice a solace brings,
Except when your voice is heard;
When you beat the bars with you snowy wings,
Then fly to her bower, sweet bird.

4

I shall miss thy visit at dawn, sweet dove,
I shall miss thy visit at eve;
But bring me a line from my lady love,
And then I shall cease to grieve:

5

I can bear in a dungeon to waste away youth,
I can fall by the conqueror's sword,
But I cannot endure she should doubt my truth,
Then fly to her bower sweet bird.

The Dream is Past.

45

1. The dream is past, and with it fled, The

hopes that once my passion fed; And darkly die mid

grief and pain, the joys which come, come not again; My

soul in si - lence and in tears, Has

cherish'd now for man - y years, A

love for' one who does not know The

thot's that in my bo - som glow, Oh!

cease, my heart, thy throbbing hide; A-

noth - er soon will be his bride, And

hope's last faint, but cheering ray, Will

then for - ev - er pass a - way.

They cannot see the silent tear,
That falls uncheck'd when none are near ;
Nor do they mark the smother'd sigh,
That leaves my breast when they are by.
I know my cheek is paler now,
And smiles no longer deck my brow;
'Tis youth's decay, 'twill soon begin
To tell the thoughts that dwell within.
Oh! let me rouse my sleeping pride,
And from his gaze my feelings hide;
He shall not smile to think that I,
With love for him could pine and die.

Here's a Health.....Round.

1 b $\frac{6}{8}$ Here's a health to all them that we love ; 2

2 b $\frac{6}{8}$ Here's a health to all those that love us, 3

3 b $\frac{6}{8}$ Here's a health to all them that love those that love them 4

4 b $\frac{6}{8}$ That love those that love them that love us. 1

That love those that love them that love us.

Scotland's Burning.....Round.

1 b $\frac{3}{4}$ Scotland's burning, Scotland's burning, 2

2 b $\frac{3}{4}$ Look out! Look out! 3

3 b $\frac{3}{4}$ Fire! fire! fire! fire! 4

4 b $\frac{3}{4}$ Cast on more wa-ter. 1

Serenade.

49

1. Sleep on thy pil-low, hap-py and

2. Wake on the morrow, love-ly and

light, As the moon on a bil-low Re-pos-es at

meek, And the morning shall borrow Its blush from thy

night. Soft be the slum-bers that cradle thy

cheek. Fresh-er than ro-ses Thy lips' balm-y

D. C.

heart, As the holiest numbers That love can im-part. D.C

gale, The zephyrs reposing, New sweets to in-hale.

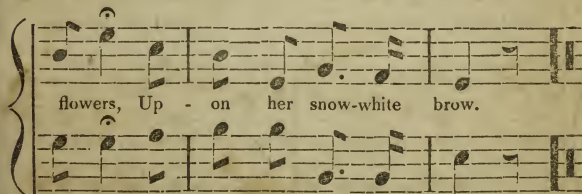
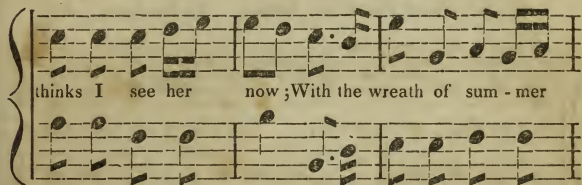
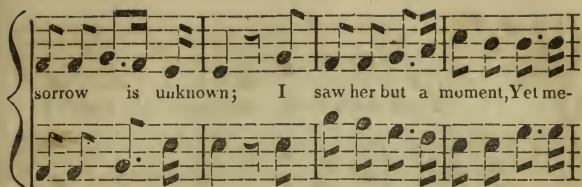
50 She Wore a Wreath of Roses.

1. She wore a wreath of ro - ses, The

night that first we met, Her lovely face was smiling, Be-

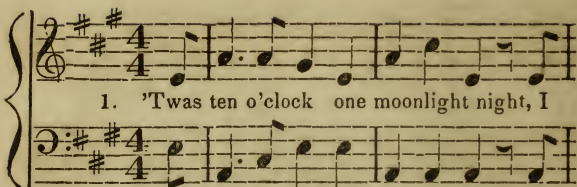
neath her curls of jet; Her foot-step had the lightness, Her

voice the joy-ous tone, The to-kens of a youthful heart Where



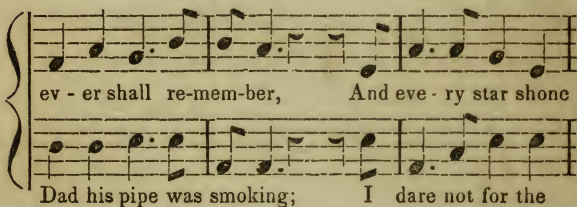
A wreath of orange blossoms,	With the wreath of orange
When next we met she wore	blossoms,
Th' expression of her features	Upon her snowy brow.
Was more thoughtful than	And once again I see that brow,
before;	No bridal wreath is there;
And standing by her side was	The widow's sombre cap conceals
one	Her once luxuriant hair;
Who strove, and not in vain,	She weeps in silent solitude,
To soothe her, leaving that	And there is no one near
dear home	To press her hand within his own,
She ne'er might view again.	And wipe away a tear;
I saw her but a moment,	I see her broken hearted,
Yet methinks I see her now,	Yet, methinks I see her now,
	In the pride of youthful beauty,
	With a garland on her brow.

Ten O'clock.



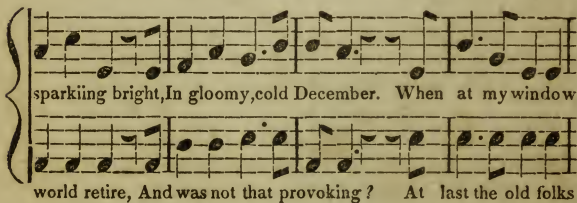
1. 'Twas ten o'clock one moonlight night, I

2. Now Mam sat dozing by the fire, And



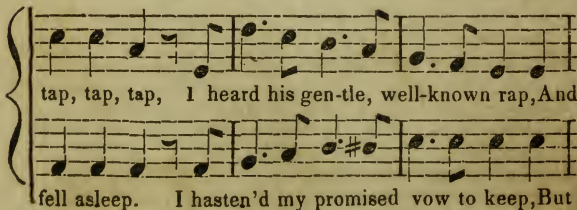
ev - er shall re-mem-ber, And eve - ry star shone

Dad his pipe was smoking; I dare not for the



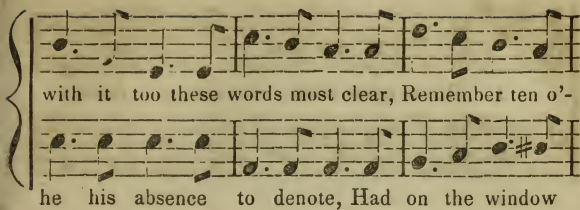
sparkiing bright, In gloomy, cold December. When at my window

world retire, And was not that provoking? At last the old folks

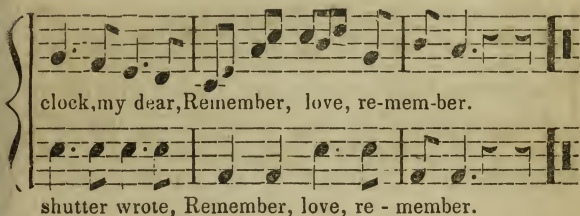


tap, tap, tap, I heard his gen-tle, well-known rap, And

fell asleep. I hasten'd my promised vow to keep, But



with it too these words most clear, Remember ten o'-
he his absence to denote, Had on the window



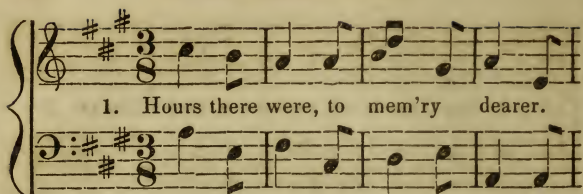
clock, my dear, Remember, love, re-mem-ber.
shutter wrote, Remember, love, re - member.

3

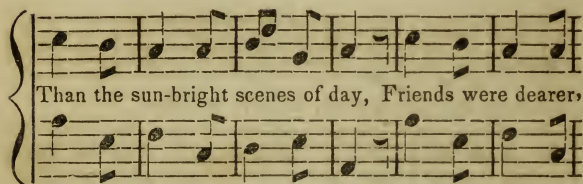
But did I need the hint so sweet?

No, no, for mark the warning,
Which meant that we at church should meet,
At ten o'clock next morning;
And there we met no more to part,
There joined together hand and heart,
And since that day in wedlock joined,
The window-shutter brings to mind,
Remember, love, remember.

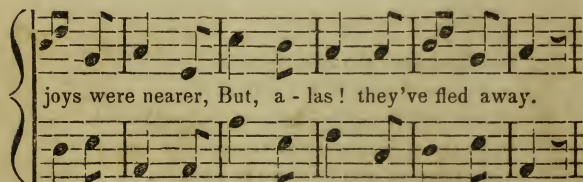
Hours There Were.



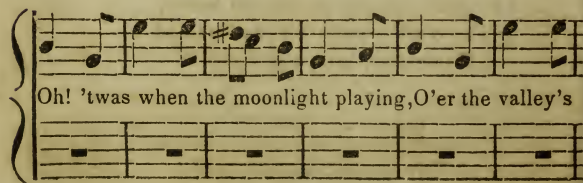
1. Hours there were, to mem'ry dearer.



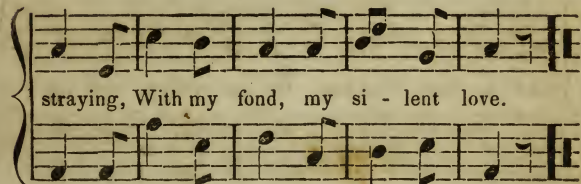
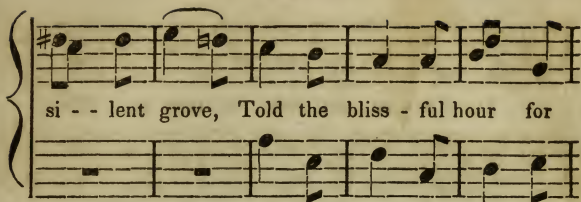
Than the sun-bright scenes of day, Friends were dearer,



joys were nearer, But, a - las ! they've fled away.



Oh! 'twas when the moonlight playing, O'er the valley's



2

Oft when evening faded mildly,
 O'er the wave our bark would rove ;
 Then we've heard the night-bird wildly,
 Breath the vesper tale of love.
 Songs like his my love would sing me,
 Songs that warble round me yet ;
 Ah ! but where does memory bring me,
 Scenes like those I must forget,

3

But in dreams let love be near me,
 With the joys that bloomed before;
 Slumbering then, 'twill sweetly cheer me,
 Calm to live my pleasures o'er.
 Then, perhaps, some hopes may waken,
 In this heart depressed with care,
 And like flowers in vale forsaken,
 Live a lonely beauty there.

The Soldier's Tear.

1. Up - on the hill he turned, To

The first system of musical notation for the song 'The Soldier's Tear'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. Up - on the hill he turned, To' are written below the staff.

take a last fond look Of the valley and the

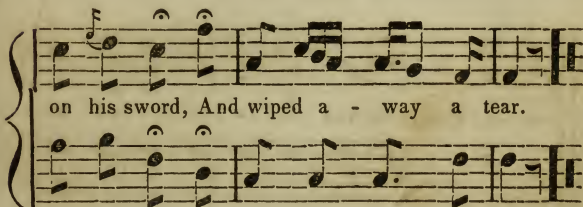
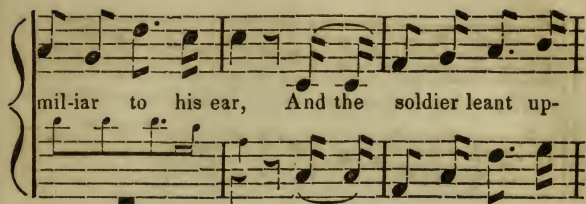
The second system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'take a last fond look Of the valley and the' are written below the staff.

vil - lage church, And the cottage by the

The third system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'vil - lage church, And the cottage by the' are written below the staff.

brook. He listen'd to the sounds so fa-

The fourth system of musical notation. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics 'brook. He listen'd to the sounds so fa-' are written below the staff.



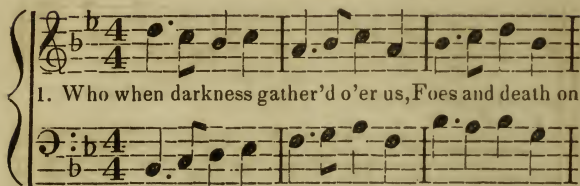
2

Beside that cottage porch,
A girl was on her knees;
She held aloft a snowy scarf,
Which fluttered in the breeze;
She breathed a prayer for him,
A prayer he could not hear,
But he paused to bless her as she knelt,
And wiped away a tear.

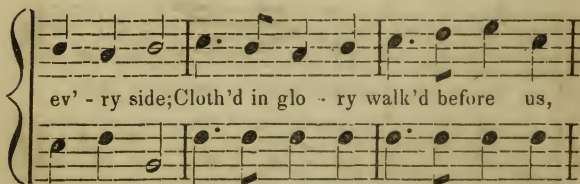
3

He turned and left the spot,
Oh! do not deem him weak,
For dauntless was the soldier's heart,
Though tears were on his cheek;
Go watch the foremost ranks,
In danger's dark career,
Be sure the hand most daring there,
Has wiped away a tear.

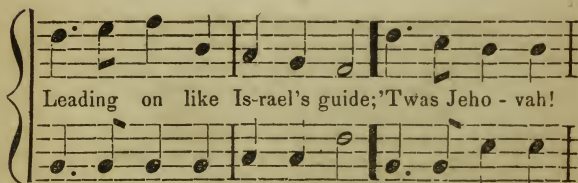
58 Who when Darkness gathered o'er us.



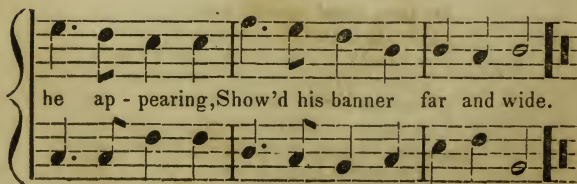
1. Who when darkness gather'd o'er us, Foes and death on



ev' - ry side; Cloth'd in glo - ry walk'd before us,



Leading on like Is-rael's guide; 'Twas Jeho - vah!



he ap - pearing, Show'd his banner far and wide.

2

When the trump of war is sounding,
'Twas the Lord who took the field,
He his people then surrounding,
Made the strong in battle yield.
To our fathers—few in number—
He was armor, strength and shield.

3

In the God of armies trusting.
'Mid their weakness, void of fear;
Soon they their bond were bursting
Saw the dawning light appear :
Clouds dissolving in the sunbeams,
Showed the land of freedom near.

4

Hark ! we hear to heaven ascending,
From the voices of the free,
Hallelujahs sweetly blending,
With the song of liberty :
Power Almighty ! we the vict'ry
Ever will ascribe to Thee !

5

Lo ! the dove, the olive bearing,
Plants it on Columbia's shore ;
Every breast its branch is wearing.
Where the buckler shone before !
Praise th' Eternal ! He is reigning !
Praise him ! praise him evermore !

60 I have come from a Happy Land.

1. I have come from a happy land, Where

The first system of music is written for piano in G major (one sharp) and 2/4 time. It consists of a treble and bass staff joined by a brace. The melody in the treble staff begins with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a quarter note C. The bass staff provides a simple accompaniment of eighth notes.

care is unknown, I have parted a merry band, To make thee mine

The second system continues the melody and accompaniment. The treble staff features a series of eighth and quarter notes, while the bass staff continues with a steady eighth-note accompaniment.

own. Haste, haste, fly with me, Where love's banquet waits for thee.

The third system continues the musical piece. The treble staff has a quarter rest at the beginning, followed by a series of eighth and quarter notes. The bass staff maintains the eighth-note accompaniment.

Thine its sweets shall be, thine, thine a - - lone.

The fourth system concludes the piece. The treble staff ends with a double bar line. The bass staff also concludes with a double bar line. The melody in the treble staff includes a dotted half note 'a' followed by a quarter note 'lone'.

2

The summer has its heavy cloud,
The rose-leaf will fall,
But in our home joy wears no shroud,
Never does it pall.
Each new morning ray,
Leaves no sigh for yesterday,
No smile passed away,
Would we recall,

3

Is trouble on thy youthful brow—
Sorrow on thy soul?
O heed them not who for thee now
Wreath the midnight bowl.
There you'll seek in vain
For a balm to banish pain:
Nought your lip can drain
Will grief control.

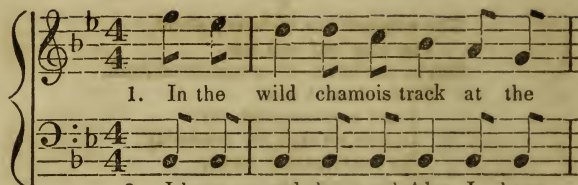
4

But the touch of a gentle hand
Trouble can remove,
And pain will cease when lightly fanned
By the breath of love;
And when fond hearts beat,
Together, sorrow must retreat,
Touched by music meet,
For realms above.

5

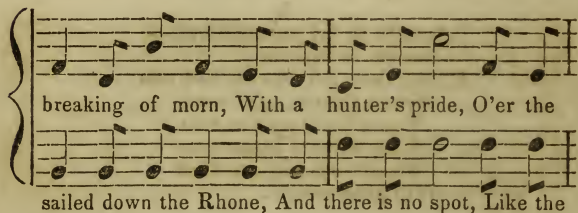
Then hence to the happy land
Where care is unknown,
And first in a merry band,
I'll make thee mine own;
Haste, haste, fly with me,
For love's banquet waits for thee,
Thine its sweets shall be,
And thine alone.

62 There's no Home like my own.



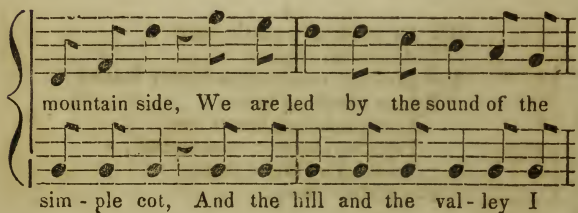
1. In the wild chamois track at the

2. I have crossed the proud Alps, I have



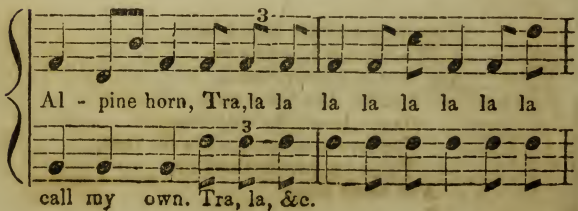
breaking of morn, With a hunter's pride, O'er the

sailed down the Rhone, And there is no spot, Like the



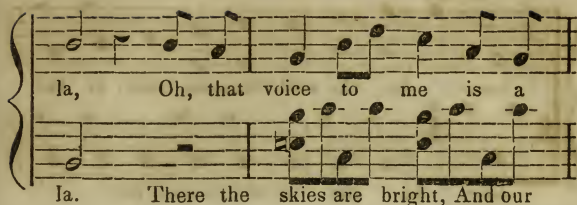
mountain side, We are led by the sound of the

sim - ple cot, And the hill and the val - ley I

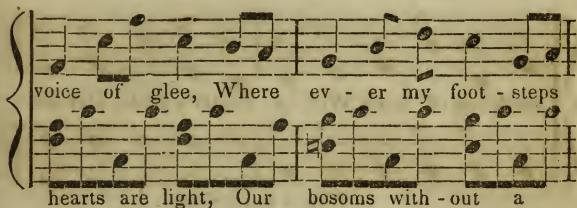


Al - pine horn, Tra, la la la la la la la

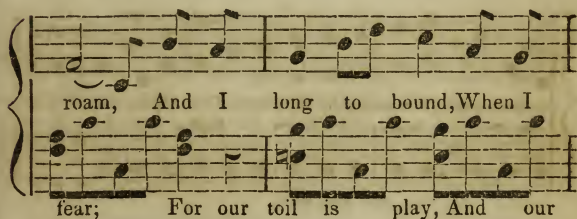
call my own. Tra, la, &c.



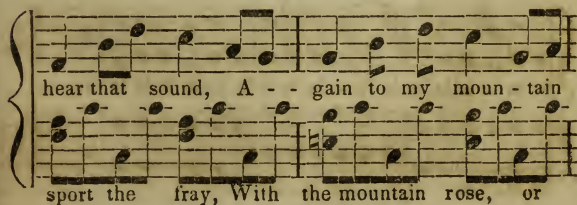
la, Oh, that voice to me is a
la. There the skies are bright, And our



voice of glee, Where ev - er my foot - steps
hearts are light, Our bosoms with - out a



roam, And I long to bound, When I
fear; For our toil is play, And our



hear that sound, A - - gain to my moun - tain
sport the fray, With the mountain rose, or

Switzer's Song of Home.

65

1. Why, ah! why my heart this sadness? Why 'mid scenes like these de-

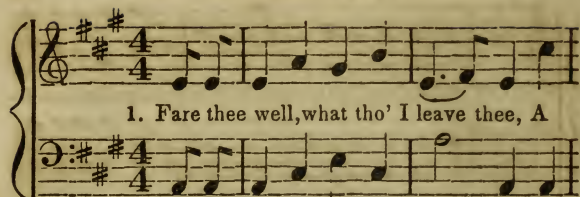
cline? Where all, tho' strange, is joy & gladness, Oh! say, what wish can [yet be

thine? Oh! say what wish can yet be thine?

2 All that's dear to me is wanting,
 Lone and cheerless here I roam;
 The stranger's joys how e'er enchanting,
 Can ne'er be to me like home,
 Can ne'er be to me like home.

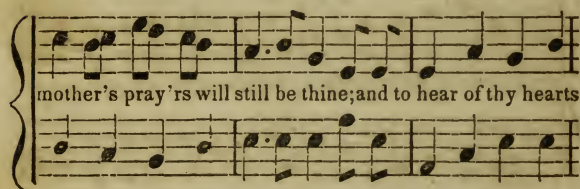
3 Give me those, I ask no other,
 Those that bless the humble dome,
 Where dwell my father and my mother,
 O! give me back my native home!
 O! give me back my native home.

The Mother's Farewell.



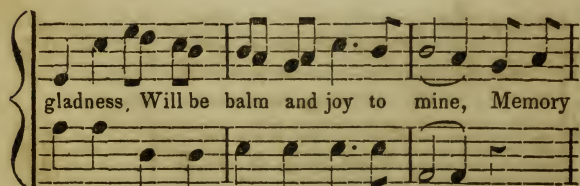
1. Fare thee well, what tho' I leave thee, A

The first system of music is written for piano in G major (one sharp) and 4/4 time. It consists of two staves. The melody is in the right hand, starting on a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note G4. The left hand accompaniment starts on a half note G2, followed by quarter notes A2, B2, and a dotted half note G2.



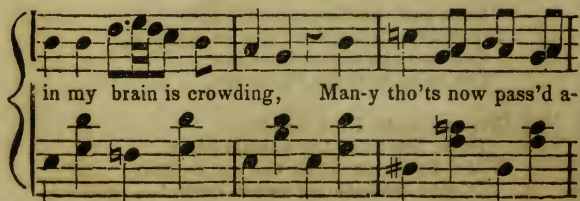
mother's pray'rs will still be thine; and to hear of thy hearts

The second system continues the melody and accompaniment. The right hand melody continues with quarter notes D5, E5, F#5, G5, and a dotted half note E5. The left hand accompaniment continues with quarter notes A2, B2, C3, and a dotted half note A2.



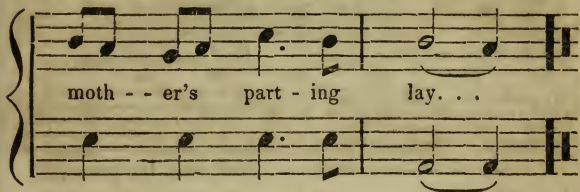
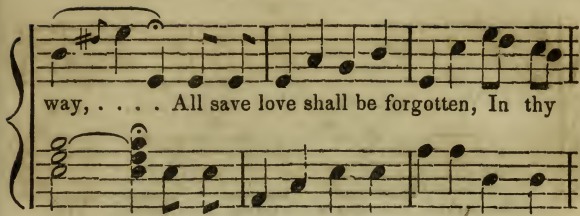
gladness, Will be balm and joy to mine, Memory

The third system continues the melody and accompaniment. The right hand melody continues with quarter notes F#5, G5, A5, B5, and a dotted half note G5. The left hand accompaniment continues with quarter notes B2, C3, D3, and a dotted half note B2.



in my brain is crowding, Man-y tho'ts now pass'd a-

The fourth system concludes the piece. The right hand melody continues with quarter notes A5, B5, C6, and a dotted half note B5. The left hand accompaniment continues with quarter notes C3, D3, E3, and a dotted half note C3. The piece ends with a final chord in the right hand (G4, B4, D5) and a single note in the left hand (G2).



2

As I watched thy infant slumbers,
My tears of joy I strove to hide ;
While to think upon the future,
Filled the mother's heart with pride.
'Tis the first night we have parted,
And a grief is on my heart,
Yet the hope within me whispers,
We shall meet no more to part.

68 When Night comes o'er the Plain.

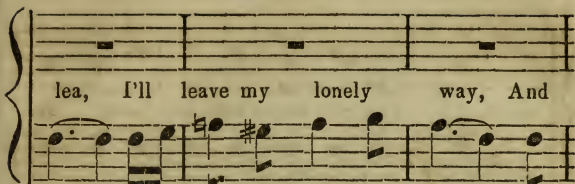
1. When night comes o'er the plain, And

2. At evening's quiet hour, O

moonlight o'er the sea, Oh! meet me once a-leave thy mountain home, And seek the peaceful

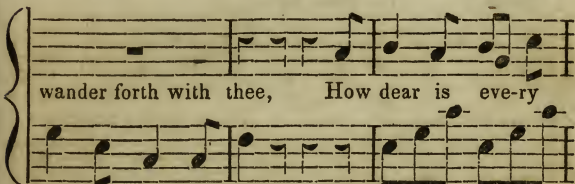
gain, Where oft I've welcom'd thee When bow'r, To which we us'd to roam. I'll

first the glow-worm's ray, Illumes the verdant sing the old - en songs, The long neg-lec - ted



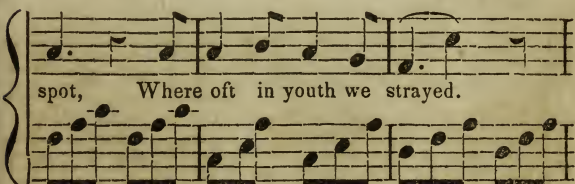
lea, I'll leave my lonely way, And

lays, Whose brightest themes be - longs To



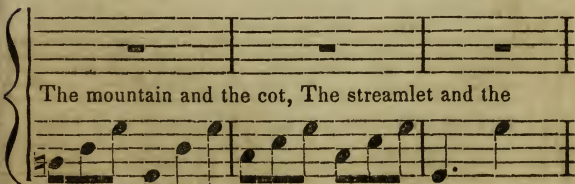
wander forth with thee, How dear is eve-ry

youth's depar - ted days. How dear is every



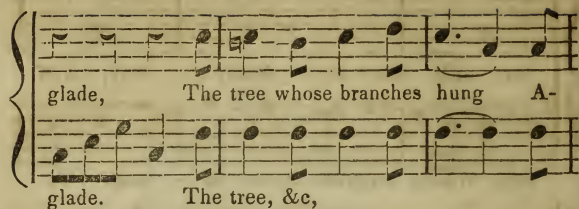
spot, Where oft in youth we strayed.

spot, Where oft in youth we strayed,

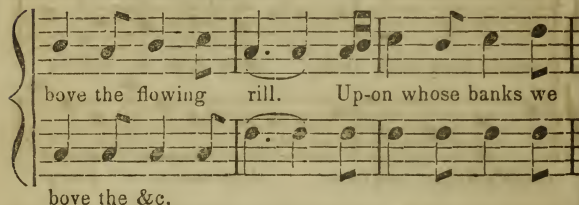


The mountain and the cot, The streamlet and the

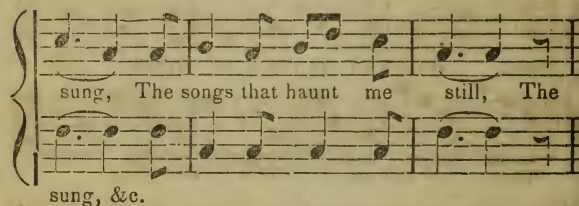
The mountain, &c,



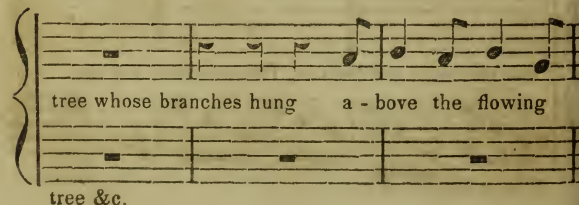
glade, The tree whose branches hung A-
glade. The tree, &c,



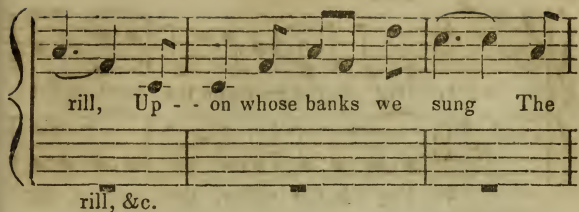
bove the flowing rill. Up-on whose banks we
bove the &c.



sung, The songs that haunt me still, The
sung, &c.

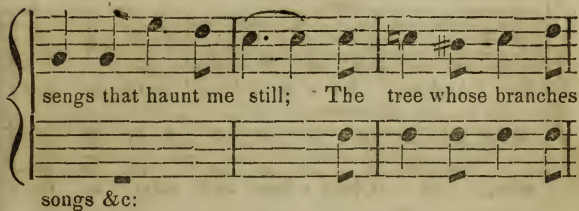


tree whose branches hung a - bove the flowing
tree &c.



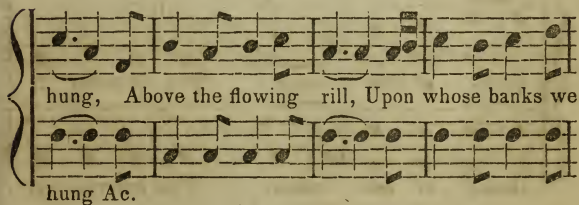
rill, Up - - on whose banks we sung The

rill, &c.



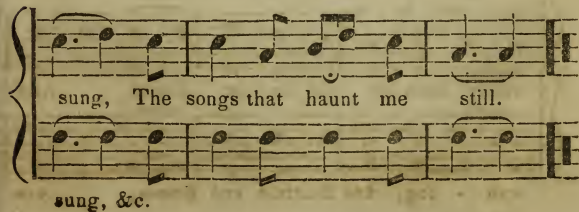
sings that haunt me still; The tree whose branches

songs &c:



hung, Above the flowing rill, Upon whose banks we

hung Ac.



sung, The songs that haunt me still.

sung, &c.

The Beautiful Day.

1. Day on the mountain the beau - ti - ful

2. Day in the valley, the riv - u - let

day, And the tor - rents leap'd forth in the

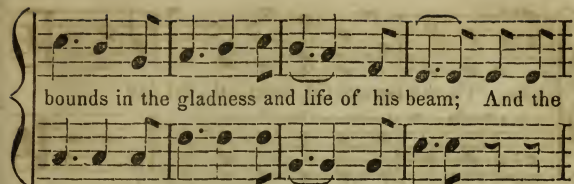
rolls, Cloud - less and calm as the

pride of his ray, The Chamois a -

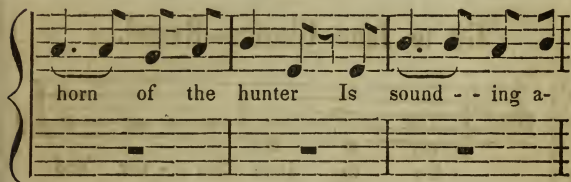
home of our souls, The harvest is

wakes from his wild for - est dream, And

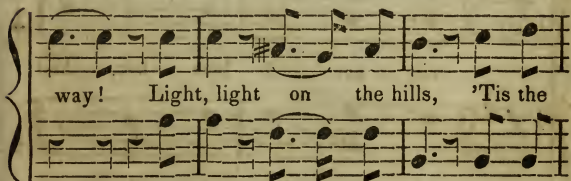
wan - ing, and fountain and flower, Are



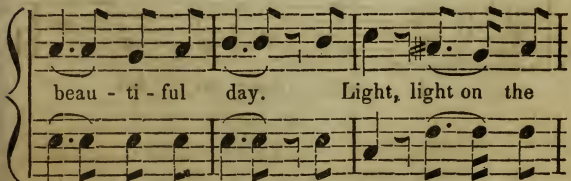
sparkling and sweet as the ra - di-ant hour; And the




song of the reapers, The lark's sunny



lay, Proclaim through the val-ley day,

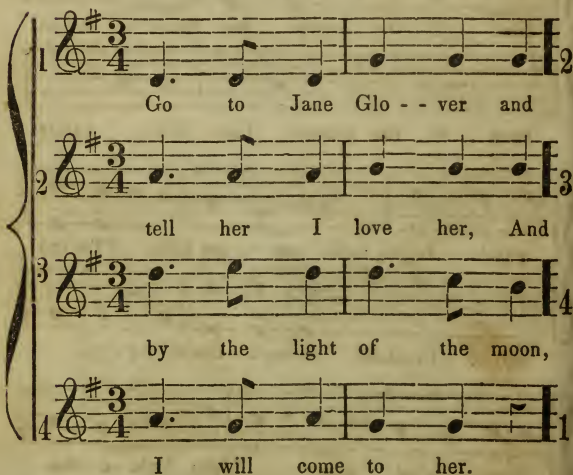


beau - ti - ful day, Proclaim through the



hills, 'Tis the beau-ti-ful, beau - ti - ful day
 beau - ti - ful valley day, beauti - ful day

Go to Jane Glover,....Round.



1 Go to Jane Glo - - ver and
 2 tell her I love her, And
 3 by the light of the moon,
 4 I will come to her.

Dream On.

75

1. Dream on, in life's bright ro-sy day, When

hope is deck'd with flow'rs, When all is gladsome

as the ray which shines o'er beauty's bow'rs, Dream on,

dream on, dream on - - -

2
 Dream on, when riper years
 have come,
 O'ershading with their wings
 Each idol of the heart's deep
 home,
 To which the memory clings
 Dream on.

Dream on, upon the waking soul, Dream on, in spite of coming years
 Hope's rainbow hues are cast, That hasten to destroy;
 And waves of blissful sunlight, roll And bury, 'mid the tide of tears,
 Upon the darksome past, All trace of present joy.
 Dream on. Dream on.

Picnic Glee.

1. We come from pleasant homes away, our

The first system of musical notation for the song 'Picnic Glee'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics '1. We come from pleasant homes away, our' are written below the treble staff.

cares awhile for-sak - ing, To cel - ebrate this

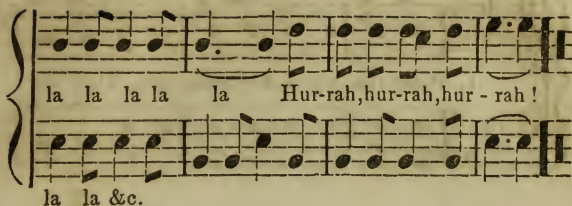
The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'cares awhile for-sak - ing, To cel - ebrate this' are written below the treble staff.

hap - py day, To cel - e - brate this happy day, The

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'hap - py day, To cel - e - brate this happy day, The' are written below the treble staff.

woo - - - - ds to mu - sic wak-ing; la

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'woo - - - - ds to mu - sic wak-ing; la' are written below the treble staff.



2

Brightly around our circle shines
 The light of souls united—
 We bless the tie of kindred minds,
 The smile of hearts "love-lighted."

3

Not thus a huundred years ago,
 Our fathers hailed this morning—
 For freedom's march was long and slow.
 They dimly saw its dawning.

4

But we can sing, let freedom ring,
 From mountain, hill, and valley;
 Nor foe we fear, nor battle bring,
 While to the FIELD we rally.

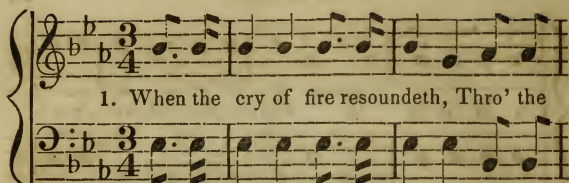
5

Cheerfully glides the passing day,
 Love, o'er the spirit stealing;
 While thoughts of those—the past away,
 Awake a chastened feeling.

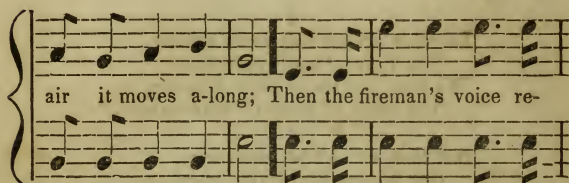
6

For soon may we, low laid as they,
 Our silent rest be keeping,
 While near the grave, in cheerful lays,
 Come merry voices pealing.

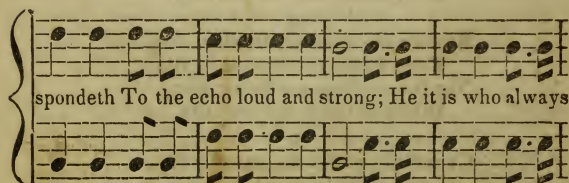
Patriotic Fire-Cry. Glee.



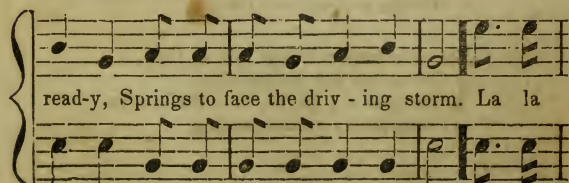
1. When the cry of fire resoundeth, Thro' the



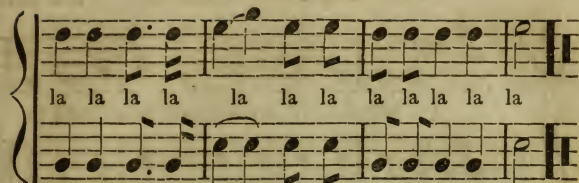
air it moves a-long; Then the fireman's voice re-



spondeth To the echo loud and strong; He it is who always



read-y, Springs to face the driv - ing storm. La la



2

While his eyes are straining, seeking,
 Where the flames are fast confined,
 Soon he hears the roaring, cracking,
 With his forces then combined,
 Pours a stream which never ceaseth,
 While there's danger lurking round.

3

While together here assembled,
 Where no fire is raging near,
 May it ever be remembered,
 While we live from year to year;
 Should it prove to us a blessing
 Every cloud will disappear.

4

On this day, above all others,
 We should feel a patriot's pride,
 Nor forget the band of brothers,
 Who for liberty have died :
 Their example let us cherish,
 And like them stand side by side.

5

Some, who from among our number,
 Have of late gone down to rest;
 Hard it is for us to sever,
 Bands that bind us true and fast;
 But from one eternal fountain,
 May we all draw peace at last.

1. My country, my country, how I long for

The first system of the musical score is written in treble and bass staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The bass line consists of quarter notes G2, A2, B2, C3, D3, E3, and F#3.

thee, - - - O'er the mountain, o'er the mountain, far

The second system continues the melody. The treble staff has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The bass line has quarter notes G2, A2, B2, C3, D3, E3, and F#3.

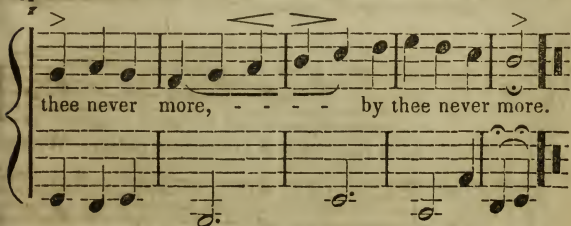
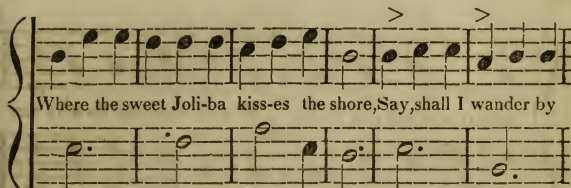
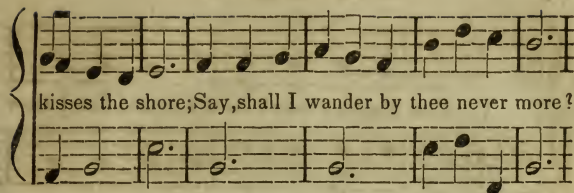
o - ver the sea, - - - o'er the mountain, o'er the

The third system continues the melody. The treble staff has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The bass line has quarter notes G2, A2, B2, C3, D3, E3, and F#3.

mountain, far o - ver the sea; Where the sweet Jo-li-ba

Inst.

The fourth system concludes the melody. The treble staff has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The bass line has quarter notes G2, A2, B2, C3, D3, E3, and F#3. The word 'Inst.' is written below the bass staff.



- 2 Say, O fond Zurima, where dost thou stay?
Say, doth another list to thy sweet lay?
Say, doth the orange still bloom near our cot?
Zurima, Zurima, am I forgot—am I forgot?
My country, &c.
- 3 Under the baobab oft have I slept,
Fanned by sweet breezes that over me swept;
Often in dreams do my weary limbs lay,
'Neath the same baobab, far, far away, far, far away, &c.
- 4 O for the breath of our own waving palm,
Here as I languish, my spirit to calm;—
O for a draught from our own cooling lake,
Brought by sweet mother my spirit to wake, &c.

New-England.

1. New England dear! New England dear! How

The first system of music is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics '1. New England dear! New England dear! How' are written below the staff.

beauti - - ful thy vales, Where summer flow'rs are

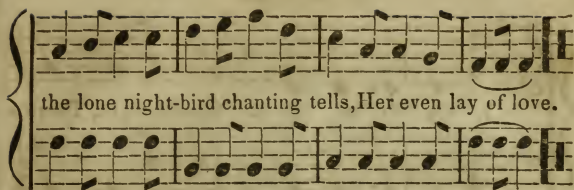
The second system of music continues the melody and bass line. The lyrics 'beauti - - ful thy vales, Where summer flow'rs are' are written below the staff.

breathing forth their sweets to summer gales, Where

The third system of music continues the melody and bass line. The lyrics 'breathing forth their sweets to summer gales, Where' are written below the staff.

nat-ive songsters sweetly sing, In mead and dewy grove
[When

The fourth system of music continues the melody and bass line. The lyrics 'nat-ive songsters sweetly sing, In mead and dewy grove' are written below the staff, followed by '[When' on the next line.



2

Far quite beyond the surges wild,
 That beat upon thy shore,
 Hath swept the pæan of thy fame,
 Old ocean's vastness o'er!
 And echoes far the triumph-song
 Of that true-hearted band,
 Who gave their homes, their all, for God
 And thee, our father land!

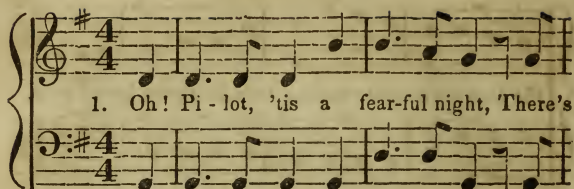
3

It peals among the palaces,
 Of England's titled sons—
 O'er soft Italia's quivering wires,
 Its magic music runs;
 From lofty peak and lowly vale,
 From islands of the sea,
 In joyous notes, comes bursting forth,
 That anthem of the free!

4

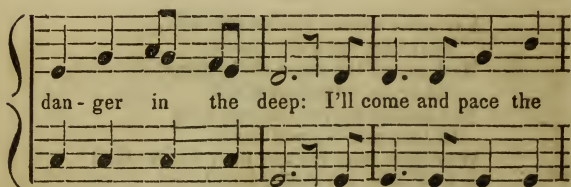
Majestic are thy mountain tops,
 Uptowering to the sky!
 Stern monuments of Nature's hand
 Which God hath piled on high!
 Forever may he guard thy peace
 As now—the blest, the free—
 Bright Eden-land of nation's hope!
 Proud home of Liberty!

The Pilot.



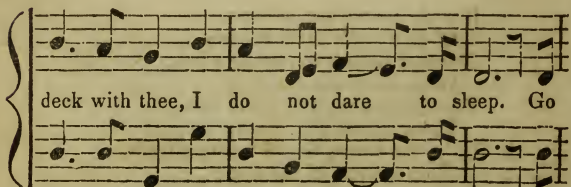
1. Oh! Pi - lot, 'tis a fear-ful night, 'There's

The first system of music is written for piano in G major (one sharp) and 4/4 time. It consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. Oh! Pi - lot, 'tis a fear-ful night, 'There's' are written below the first staff.



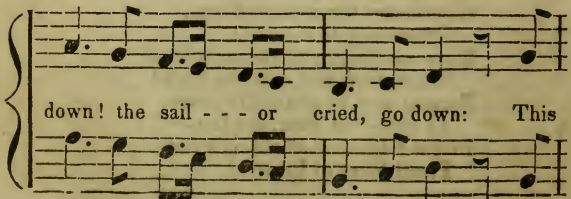
dan - ger in the deep: I'll come and pace the

The second system of music continues the melody and accompaniment. The lyrics 'dan - ger in the deep: I'll come and pace the' are written below the first staff.



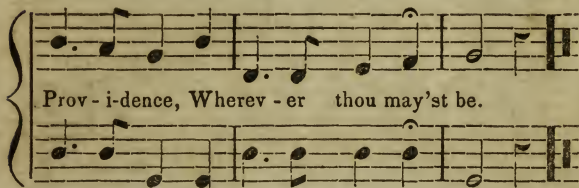
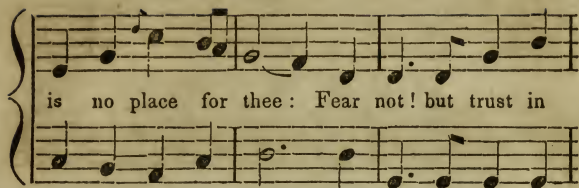
deck with thee, I do not dare to sleep. Go

The third system of music continues the melody and accompaniment. The lyrics 'deck with thee, I do not dare to sleep. Go' are written below the first staff.



down! the sail - - - or cried, go down: This

The fourth system of music concludes the piece. The lyrics 'down! the sail - - - or cried, go down: This' are written below the first staff.



2

On such a night the sea engulph'd
 My father's lifeless form;
 My only brother's boat went down,
 In just so wild a storm.
 And such, perhaps, may be my fate,
 But still I say to thee,
 Fear not! but trust in Providence,
 Wherever thou may'st be.

He Never Said He Loved.

He oft - en said that I was fair As
 lil - ly or the rose, He cull'd for me in summer time,
 The sweetest flow'r that blows; He twin'd with care the
 vir - gin wreath, And smil'd if I ap - prov'd, But,
 tho' he laid it at my feet, He never said he lov'd.

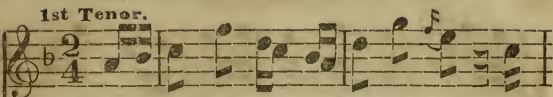
He seemed to feel, when at my feet,
 The rapture of delight;
 His eyes were lit with joyousness
 When mine were glad and bright;
 He watch'd me in the festive hall,
 He trembled if I moved;
 But, softly though his whisper fell,
 He never said he lov'd.

3

He left his home for sunny climes,—
 Full many years had pass'd,
 And hopes that fann'd my spirit's flame,
 Had faded, all, at last;
 He came—the wealth of other lands
 Had crown'd him as he rov'd;
 A star was shining on his breast,—
 And THEN he said he lov'd.

87 Willie Brewed a Peck o' Maut.

1st Tenor.

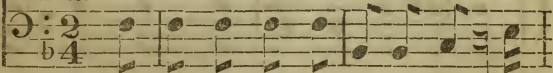


1. O, Wil- lie brew'd a peck o' maut, And

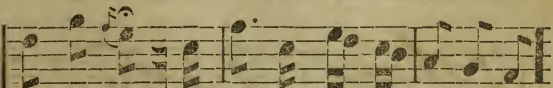
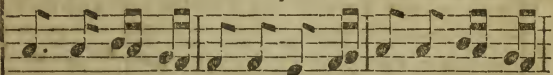
2d Tenor.



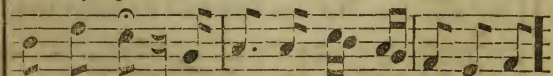
Bass.

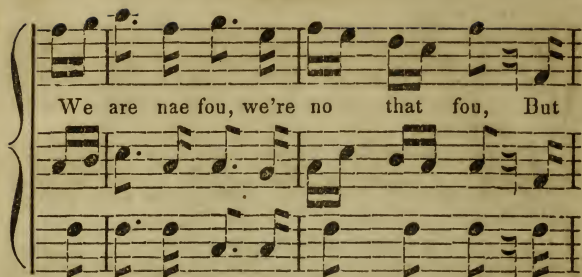


Rob an Al - lan came to prie ; Three blither lads that

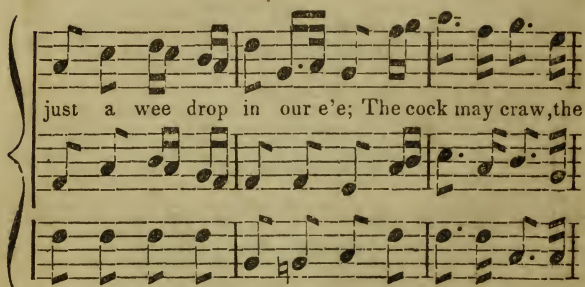


lee-long night, Ye wad na find in Chris-ten-die.

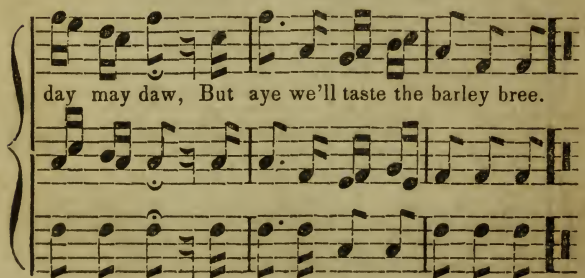




We are nae fou, we're no that fou, But



just a wee drop in our e'e; The cock may crow, the



day may daw, But aye we'll taste the barley bree.

2

Here are we met, three merry boys,
Three merry boys, I trow, are we ;
And mony a nicht we've merry been,
And mony more we hope to be.

CHORUS.

We are no fou, we're no that fou,
But just a wee drop in our e'e ;
The cock may crawl,
The day may daw,
But aye we'll taste the barley bree.

3

It is the mune, I ken her horn,
That's bl'kin in the lift sae hie ;
She shines sae bricht to wyle us home,
But, by my sooth, she'll wait a wee.
We are no fou, &c.

4

Wha first shall rise to hang awa',
A cuckhold coward loun is he,
Wha last beside his chair shall fa',
He is the king amang us three.
We are no fou, &c.

90 Away, away, to the Mountain Brow.

1. A - way, a - way to the mountain brow, Where the

2. A - way, a - way to the rock-y Glen, Where the

trees are gent - ly waving, - a - way, a - way - -

deer are wild - ly bounding a - way - - - a - way. A - way, a - - way to the moun-tain's brow,

way - - And the hills shall ech - - o in gladness a - gain - - Where the stream is gent - ly lav - ing - - - - To the hun - ter's bu - gle sound - ing - - -

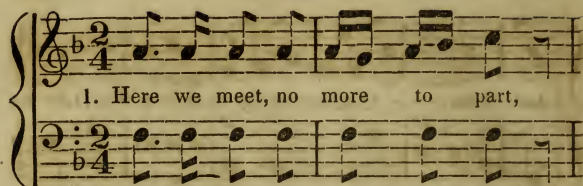
And beau - - - ty my love on thy cheek shall dwell, Like the
While beauty my love on thy cheek shall dwell, Like the

rose - - - as it opes to the day, While the
rose as it opes to the day; While the zephyr. the

zeph - - - yr that breathes thro' the flowery dell, Shakes the
zephyr that breathes through the flowery dell, Shakes the

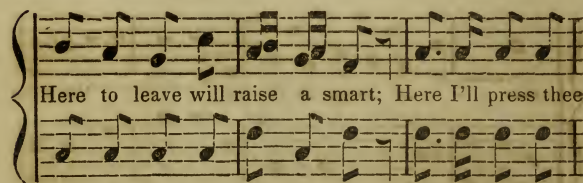
spark-ling dew - drops a - way, a - way - - -
spark-ling dew - drops a - - way, a - way -

92 Here we meet too soon to part.



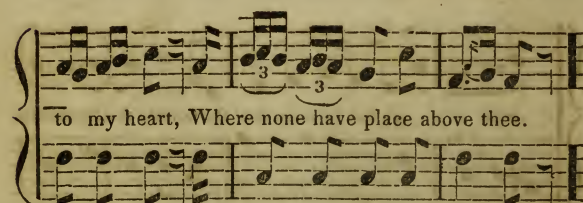
1. Here we meet, no more to part,

The first system of music consists of two measures. The treble staff is in G major (one sharp) and 2/4 time. The melody begins with a half note G, followed by quarter notes A, B, and C. The bass staff is in G major and 2/4 time, with a half note G followed by quarter notes A, B, and C. The lyrics "1. Here we meet, no more to part," are written below the first measure.



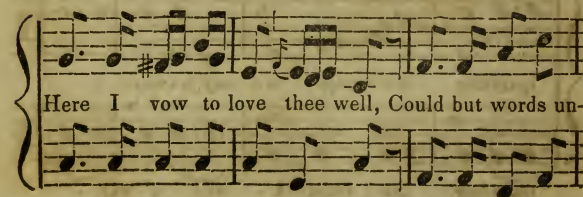
Here to leave will raise a smart; Here I'll press thee

The second system of music consists of two measures. The treble staff continues the melody with quarter notes D, E, F, and G. The bass staff continues with quarter notes A, B, and C. The lyrics "Here to leave will raise a smart; Here I'll press thee" are written below the first measure.



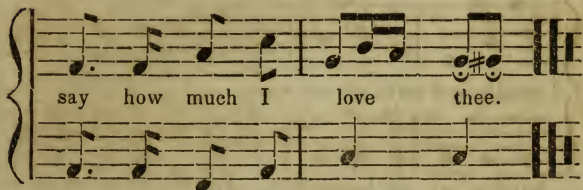
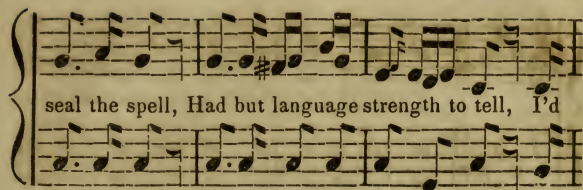
to my heart, Where none have place above thee.

The third system of music consists of two measures. The treble staff features a triplet of eighth notes (D, E, F) in the second measure. The bass staff continues with quarter notes A, B, and C. The lyrics "to my heart, Where none have place above thee." are written below the first measure.



Here I vow to love thee well, Could but words un-

The fourth system of music consists of two measures. The treble staff begins with a key signature change to A major (two sharps) and continues with a melody of quarter notes. The bass staff continues with quarter notes. The lyrics "Here I vow to love thee well, Could but words un-" are written below the first measure.



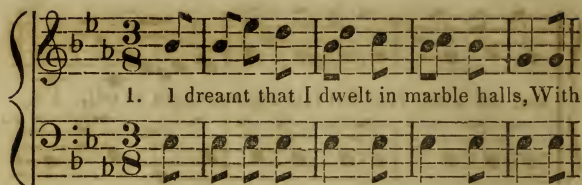
2

Here the rose that decks thy door,
Here the thorn that spreads thy bow'r,
Here the willow on the moor,

The birds at rest above thee.

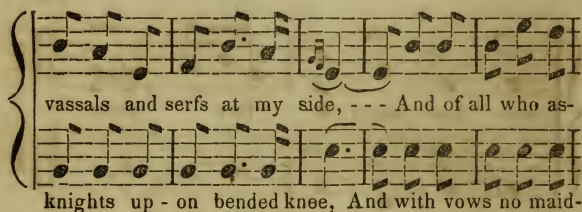
Had they life of light to see,
Sense of soul like thee and me,
Soon might each a witness be,
How doatingly I love thee.

94 I Dreamt that I dwelt in Marble Halls.

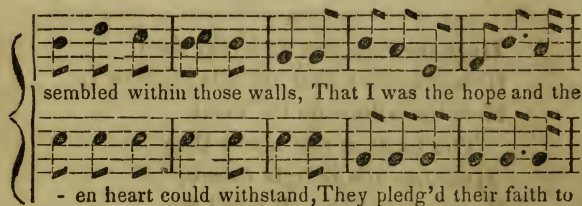


1. I dreamt that I dwelt in marble halls, With

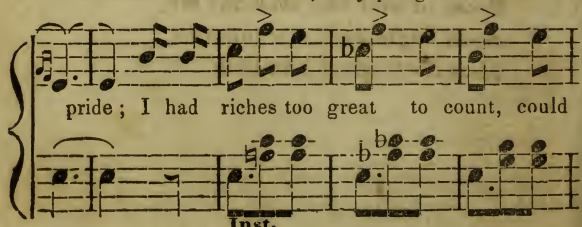
2. I dreamt that suitors sought my hand, That



vassals and serfs at my side, --- And of all who as-
knights up - on bended knee, And with vows no maid



sembled within those walls, That I was the hope and the
- en heart could withstand, They pledg'd their faith to



pride; I had riches too great to count, could
me, **Inst.** And I dreamt that one of that no - ble

boast Of a high an - ces - tral name, But I
host, Came forth my hand to claim; **Voice.** But I

also dreamt, which pleas'd me most, That you lov'd me
also dreamt, which charm'd me most, That you lov'd me

still the same, That you lov'd me, you lov'd me still the
still the same, &c.

same, That you lov'd me, you lov'd me still the same.
same, &c.

Epitaph on a Scolding Wife.

1 Here rests my

2 let her lie let her lie, let her

3 pose, She finds repose, re-

4 I, and so do I, and so do I, and so do

1 wife, poor Phil .. lis,

2 lie, She finds re-

3 pose at last, and so do

4 I, so do I.

NOTE. When the signal is given to conclude this catch, go on to the following page, each person keeping the line in which he left off.

let her lie, let her lie, let her
pose, She finds re - pose, re -
I, and so do I, and so do I and so do
Here rests my

lie, let her lie.
pose at last.
I, so do I.
wife, poor Phil - - lis.

Sparkling and Bright.

1. Sparkling and bright in the liquid light, Does the

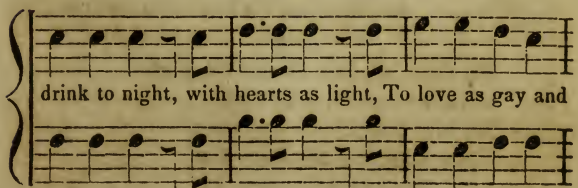
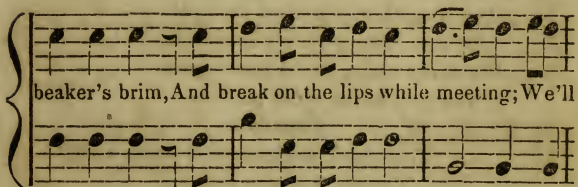
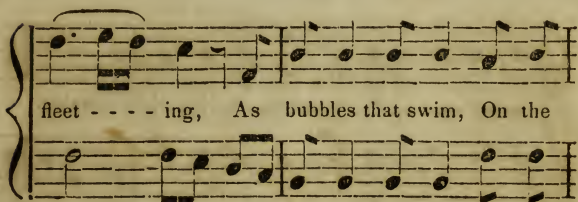
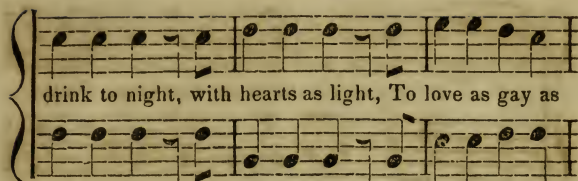
Inst.

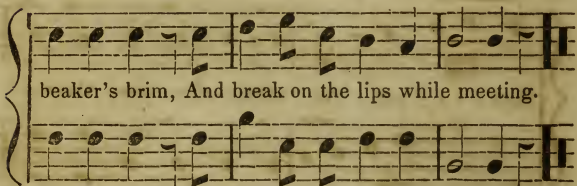
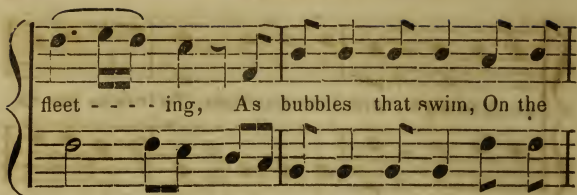
wine in our gob - lets gleam in, With

hue as red as the ro - sy bed, Which a

bee would choose to dream in, Then

Voice.





2

Oh ! if mirth might arrest the flight
 Of time, through life's dominions,
 We here awhile, would now beguile
 The gray beard of his pinions.

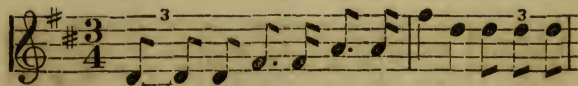
CHORUS.

Then drink to night, with hearts as light,
 To love as gay as fleeting,
 As bubbles that swim on the beaker's brim,
 And break on the lips while meeting.

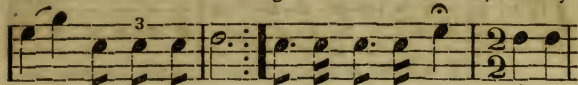
3

But since delight can't stop the wight,
 Nor fond regret delay him,
 Nor love himself, can hold the elf,
 Nor sober friendship stay him,
 Then drink to-night, &c.

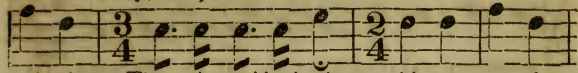
Tyrolese Song of Liberty. 101



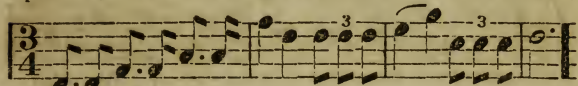
Mer-ri - ly eve-ry bosom boundeth, Merrily
Where the song of freedom soundeth, Merrily



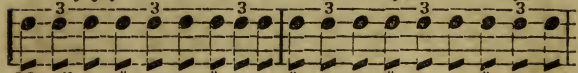
oh! mer-ri - ly, oh! } There the war-ri-or's arms shed more
oh! mer-ri - ly, oh! }



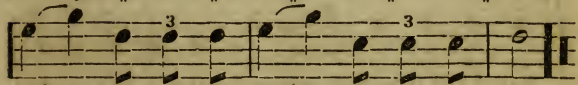
splendor ; There the maiden's charms shine more tender ;



Ev'ry joy the land surroundeth, merrily, oh! merrily, oh!



Merrily, :: :: :: :: ::



Oh! mer - ri - ly oh! mer - ri - ly, oh.

2 Wearily every bosom pineth, Wearily, oh! wearily, oh!

Where the bond of slavery twineth, Wearily, oh, wearily, oh

There the warrior's dart Hath no fleetness ;

There the maiden's heart Hath no sweetness ;

Ev'ry flow'r of life declineth, Wearily, oh! wearily, oh, &c.

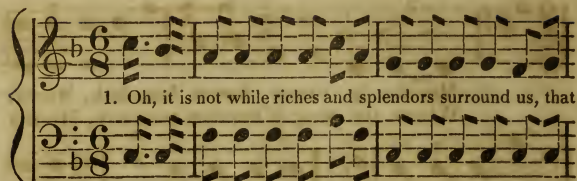
3 Cheerily then from hill and valley, Cheerily oh! cheerily oh!

Like your native fountains sally, Cheerily oh! cheerily oh!

If a glorious death, Won by bravery,

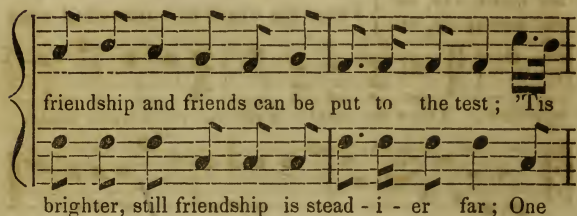
Sweeter be than breath Sigh'd in slavery,

Round the flag of freedom rally, Cheerily oh! cheerily oh, &c.

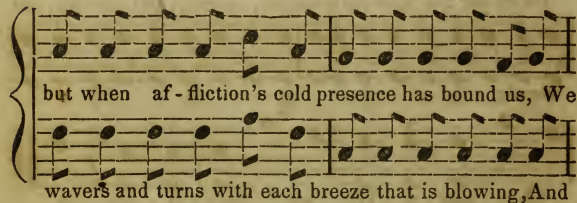


1. Oh, it is not while riches and splendors surround us, that

2. And tho' on love's altar the flame that is glowing, Be



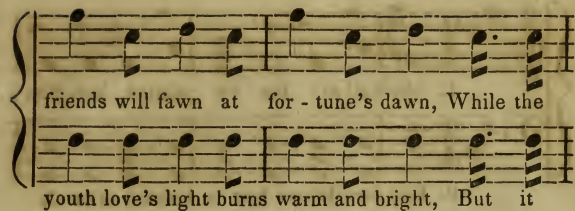
friendship and friends can be put to the test; 'Tis
brighter, still friendship is stead - i - er far; One



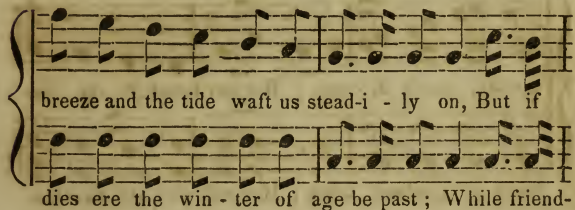
but when af - fliction's cold presence has bound us, We
wavers and turns with each breeze that is blowing, And



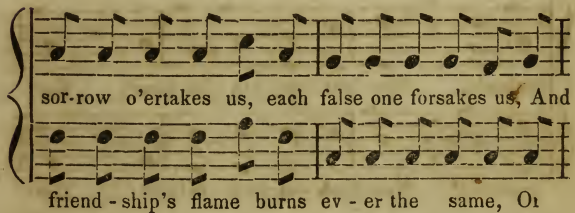
find which the hearts are that love us the best, For
is but a me - teor; the oth - er's a star. In



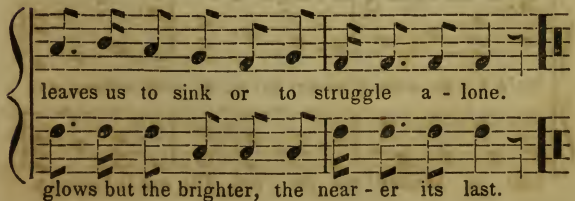
friends will fawn at for - tune's dawn, While the
youth love's light burns warm and bright, But it



breeze and the tide waft us stead-i - ly on, But if
dies ere the win - ter of age be past ; While friend-



sor-row o'ertakes us, each false one forsakes us, And
friend - ship's flame burns ev - er the same, Or



leaves us to sink or to struggle a - lone.
glows but the brighter, the near - er its last.

1. She's all my fan - cy painted her, She's

2. Her dark brown hair is braided o'er A

love-ly, she's di - vine ; But her heart it is an-

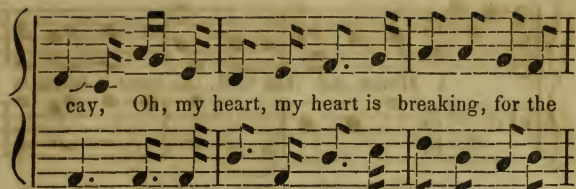
brow of spotless white ; Her soft blue eye now lan-

nother's, She nev - er can be mine ; Yet

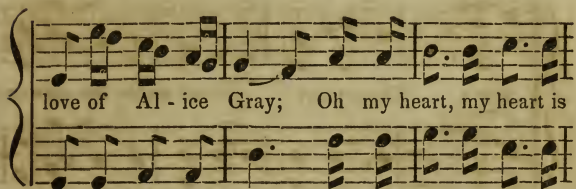
guishes, Now flash - es with delight ; The

lov'd I as man never lov'd, A love without de-

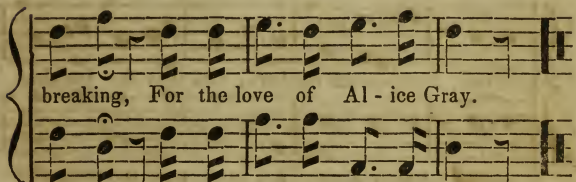
hair is braided not for me, The eye is turned a-



way; Yet my heart, my heart is breaking, For the



love of Al - ice Gray Yet my heart, my heart is



breaking, For the love of Al - ice Gray.

3

I've sunk beneath the summer's sun,
 And trembled in the blast :
 But my pilgrimage is nearly done,
 The weary conflict past.
 And when the green sod wraps my grave,
 May pity haply say,
 " Oh ! his heart, his heart is broken,
 For the love of Alice Gray."

Our Way Across the Sea.

1. Home, fare thee well, the ocean's storm is

2. We wreath no bowl to drink a gay good

o'er; The wea-ry pen-non woos the seaward

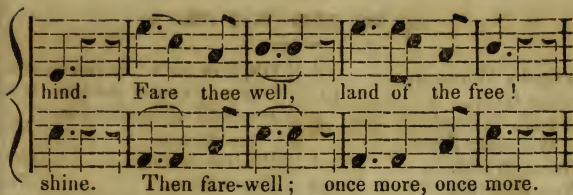
bye; For tears would fall un-bid-den in the

wind; Fast speeds the bark, And now the les'ning

wine, And while re-flec-ted was the mournful

shore, Sinks in the wave with those we leave be-

eye, The sparkling surface e'en would cease to



hind. Fare thee well, land of the free!
shine. Then fare-well; once more, once more.



No tongue can tell the love I bear to thee.
The ocean's swell now hides my na - tive shore.

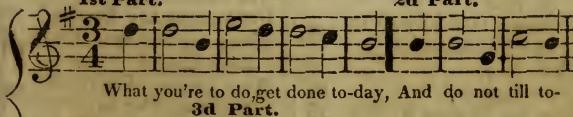
3

See where yon star its diamond light displays,
Now seen, now hid beneath the swelling sail;
Hope rides in gladness on its streaming rays,
And bids us on, and bribes the fav'ring gale.
Then hope, we bend
In joy to thee,
And careless wend our way
Across the sea,

PROCRASTINATION.—ROUND.

1st Part.

2d Part.



What you're to do, get done to-day, And do not till to-

3d Part.

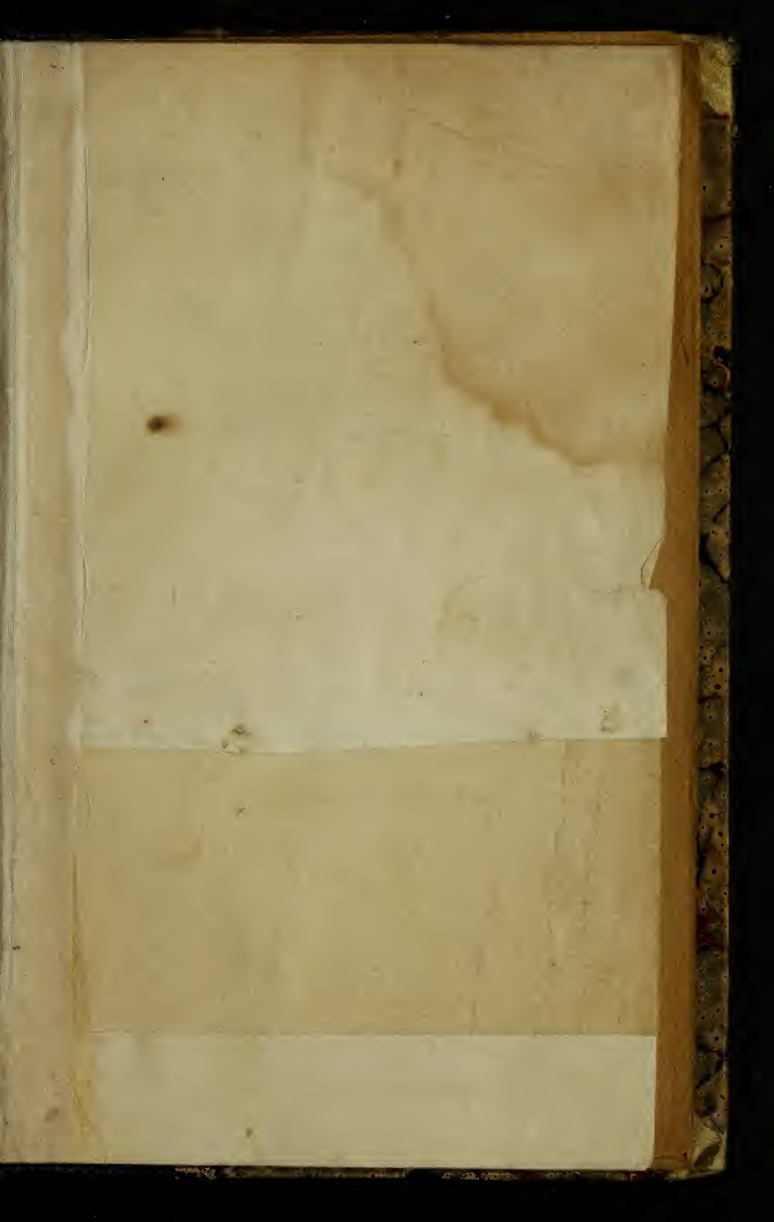


morrow stay, there's always danger in de - - lay.

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